

Amateur photographer

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Quality street

Why **going mirrorless** gives you an advantage for candid urban shots

'The ultimate photo monitor'

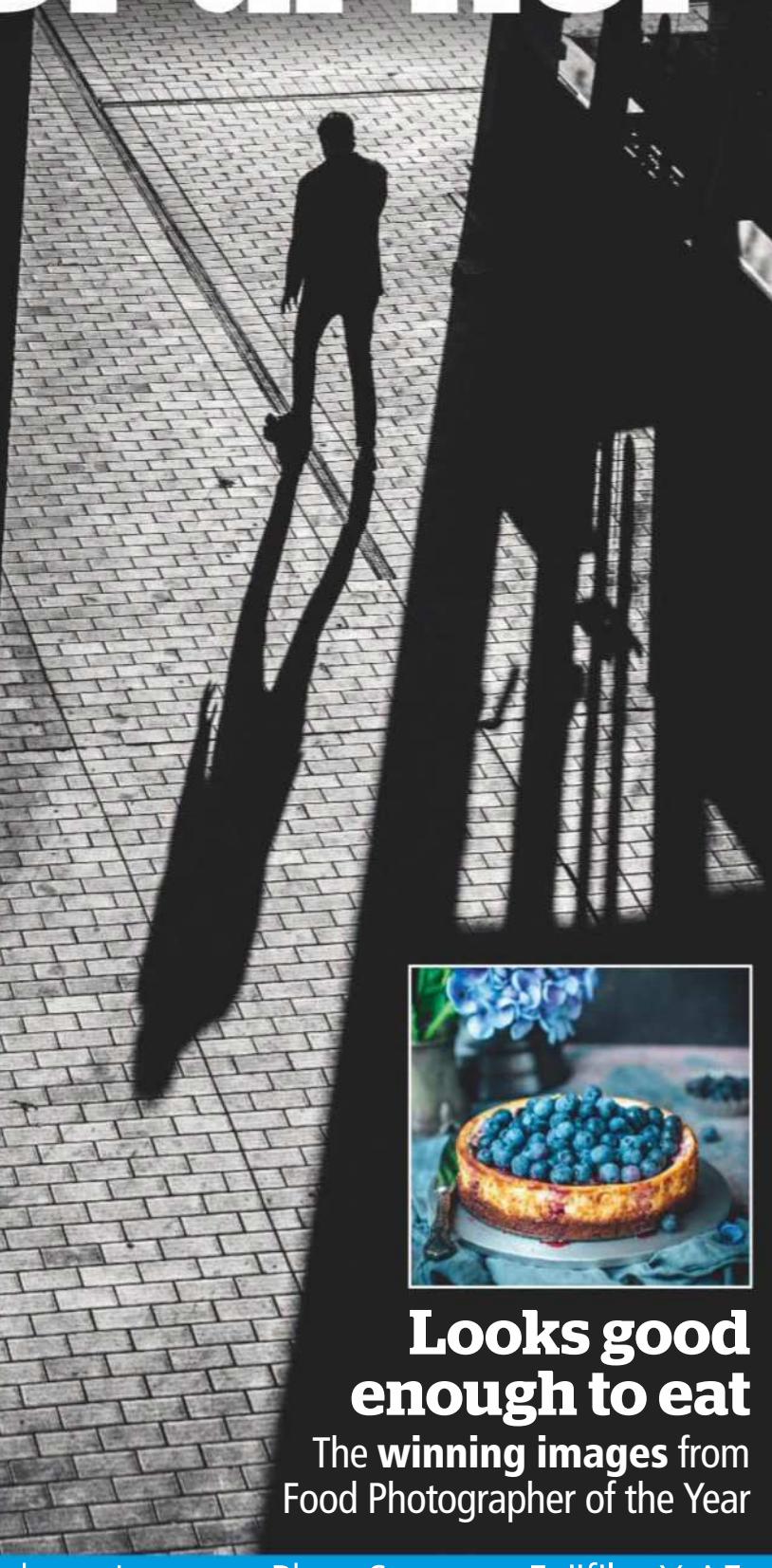
Why Eizo's ColorEdge CS2730 should be top of your wish list

Home vs lab printing

Does **DIY printing** still make more sense than using a **pro lab**?

Great AF lens under £50
The **world's cheapest** autofocus lens is surprisingly good, we discover

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The beautiful thing about street photography is that you don't need to go very far to do it, but the easy part ends there. What to shoot and how,

without getting shouted at? What camera and lens to use? Many questions abound in this complex genre, so we've done our best to enlighten you about gear and technique in this issue. Former AP editor and seasoned street

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guru Damien Demolder reveals why he loves mirrorless cameras for street shooting (pg 12), and shares technique tips and buying advice.

Staying with gear choice, Andy Westlake tests the world's cheapest AF lens, the Yongnuo YN 50mm, which he finds is surprisingly good value, and we review the Eizo ColorEdge CS2730 – a superb monitor for professional-grade photo-editing.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© GARRY SOLOMON

Painting petals by Garry Solomon

Nikon D750, 90mm, 1/50 sec at f/4.5, ISO 200

This budding shot of an Anemone was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Garry Solomon. He tells us, 'Unlike landscape work, flower photography keeps me busy and creative almost all year round. After picking up a few pots of Anemones, I set about capturing as many shots as I could

over the course of their short life – from buds, then fully bloomed, to decaying and shrivelled. I varied the backgrounds, experimented with different lighting techniques and worked with large/small apertures. This shot uses a wide-open aperture to give a dreamy painting feel, natural light through a window, and a reflective backdrop for bokeh.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucke



New Olloclip lenses coming for iPhone X

The latest Olloclip lens system is designed for Apple's top-of-the-line iPhone X and uses a new binding system called Connect X which allows the lenses to clip neatly to the phone. Optics are said to be improved, and can be bought as single lens versions or together in a set.

Bug fixes issued for latest Lightroom update

After a slew of reported bugs in Adobe's latest update for its Lightroom CC software, the company has released a new version, 7.3.1, which fixes the problems. Issues included errors with the backup catalogue, presets not sorting correctly and translation errors. The latest update is available to download for free now.



Foto Fest 2018 line-up announced

Taking place in Nottingham on 15 July, the third annual Foto Fest has been launched and will feature some of the biggest names from the photography world. Speakers include Mark Littlejohn, Tom Way, Ted Leeming, Morag Paterson and Charlie Waite. Tickets cost £40, which includes entry to all the talks. Visit fotofest.co.uk for more details.



Pricing for Tamron's E-mount lens

The first third-party FE zoom lens designed for Sony's full-frame mirrorless cameras now has an official price. The Tamron 28-75mm f/2.8 Di III XRD lens is available to pre-order for £699, which is considerably cheaper than Sony's own FE 24-70mm f/2.8 GM zoom lens, but without the benefit of Sony's optical image stabilisation.

Snapchat launches new camera glasses

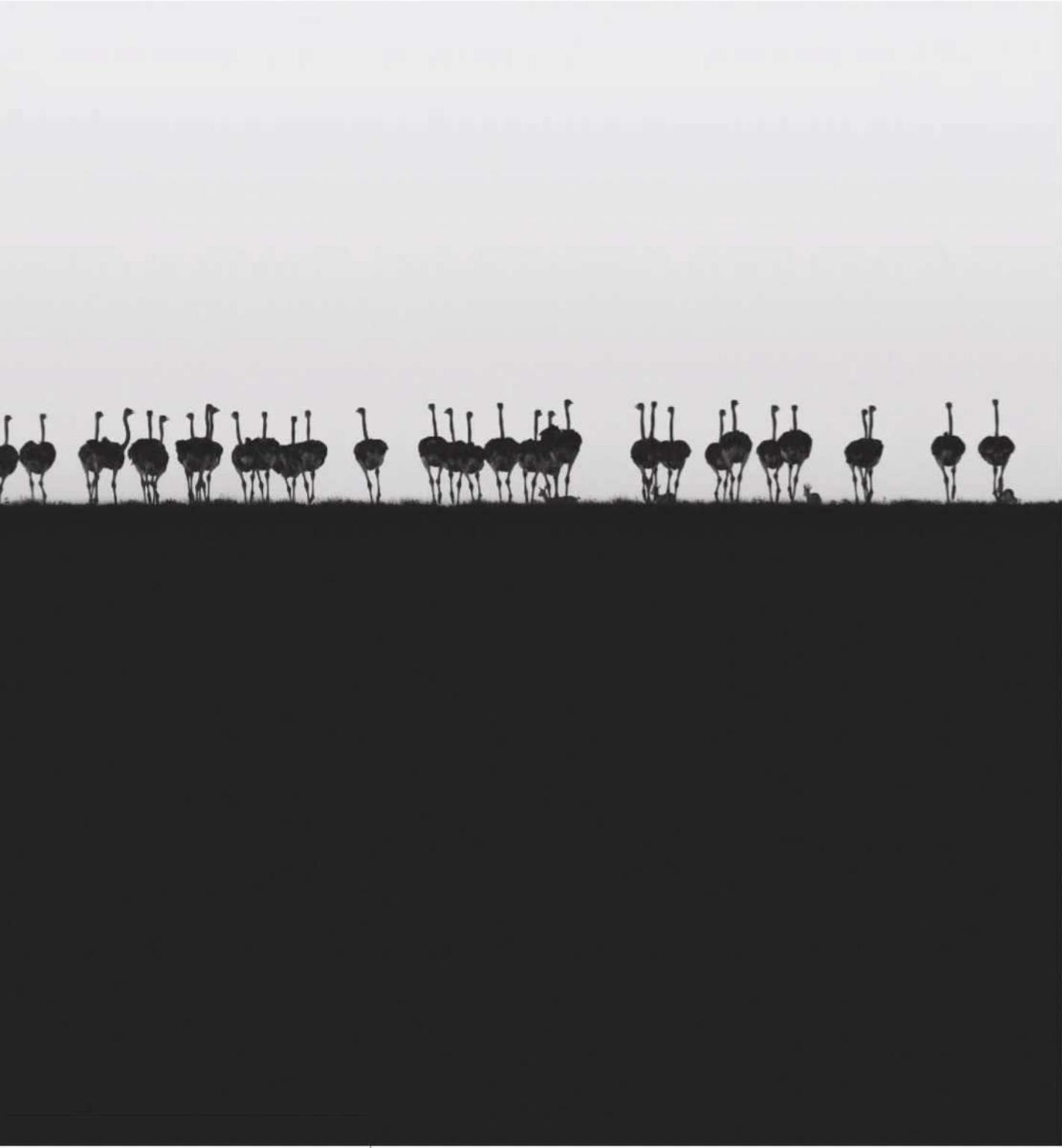
The social media network Snapchat has launched Spectacles 2.0, a follow-up to its 2016 version. The new glasses have an improved design, and can shoot still photos. They also have a smaller profile and are water resistant. The speed of image transfer and video transfer to Snapchat has also been improved.



**BIG
picture**

'Ostrich Horizon' image wins Fujifilm Award for Innovation

Bath-based photographer Philip Field has won the much-coveted Fujifilm Award for Innovation with his stunning monochrome scene 'Ostrich Horizon' at this year's Pink Lady Food Photographer of the Year. His image was unveiled at the recent glittering Champagne Taittinger reception in London, as part of the Finalists' exhibition of 150 images.



Philip Field is a photographer and graphic designer with his own design company. This would perhaps explain the graphic style of his image. He says about the picture: 'While travelling across the Serengeti, our driver temporarily stopped while navigating a dip in the terrain. At that moment, I spotted a flock of ostriches walking across the brow of a hill in the fading light and was able to quickly capture this shot before they disappeared.'

Words & numbers

Essentially what photography is is life lit up

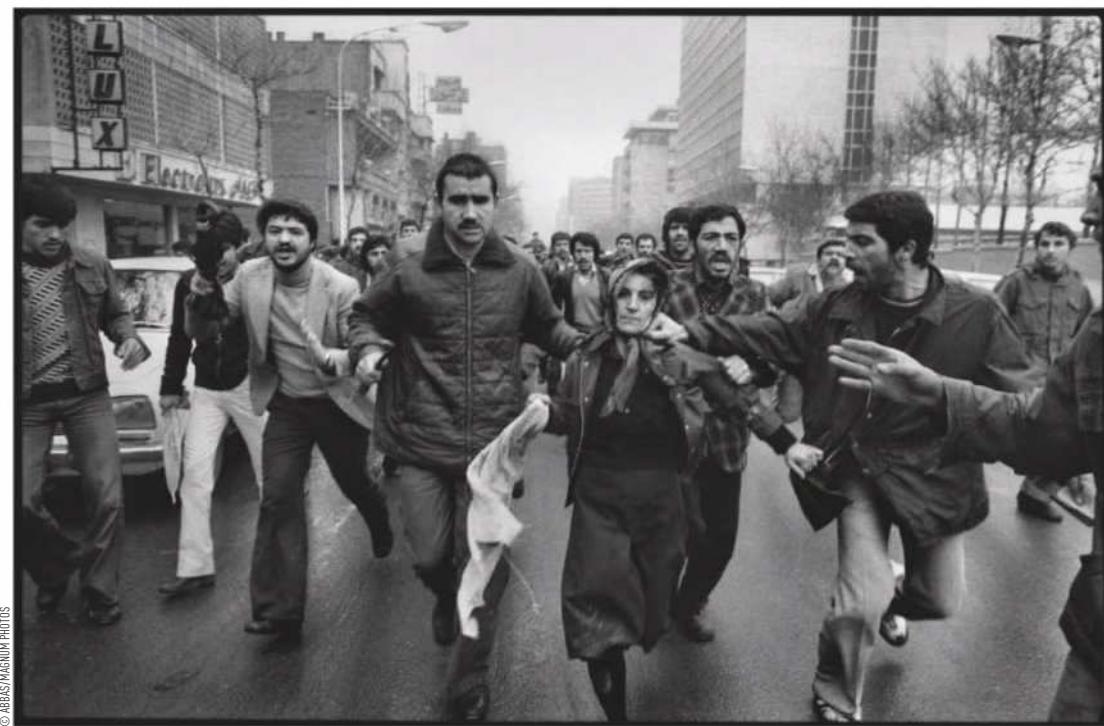
Sam Abell

National Geographic photographer for over 30 years

\$200,000

Cost of the world's fastest camera car - a modified Lamborghini Huracán - that keeps up with the world's fastest cars for shoots

SOURCE: PETRIPER



© ABBAS/MAGNUM PHOTOS

After a demonstration at the Amjadiyah Stadium in support of the Constitution and of Shapour Bakhtiar, who was appointed Prime Minister by the Shah before he left the country, a woman, believed to be a supporter of the Shah, is mobbed by a revolutionary crowd. Tehran, Iran, 25 January 1979.

Magnum photographer Abbas dies, aged 74

 RENOWNED war and conflict photographer Abbas has died in Paris at the age of 74.

Among the many conflicts he photographed were wars and revolutions in Biafra, Bangladesh, Northern Ireland, Vietnam, the Middle East, Chile, Cuba and South Africa during apartheid.

He also maintained a strong interest in religion, frequently documenting its relationship with society, as well as photographing everyday life in Mexico.

Abbas was born in Iran in 1944, but later relocated to Paris. He first joined prestigious picture agency Magnum in 1981, having previously been a member of Sipa (1971-73) and Gamma (1974-80). He became a full member of Magnum Photos in 1985.

Reflecting on his time

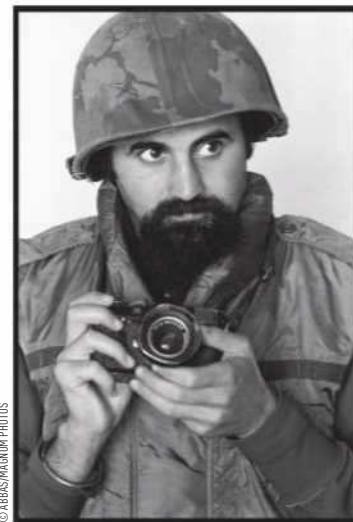
'Abbas used to call himself a "historian of the present"'

photographing the Vietnam War, Abbas said in 2017, 'As a boy I had a heroic image of the journalist: you travelled, you went to war, you covered historic events.'

After photographing during the revolution in Iran between 1978 and 1980, Abbas returned to Iran in 1997 after a 17-year period of voluntary exile. His book *Iran Diary 1971-2002* documents Iranian history, photographed and written as a private journal. Calling himself a 'historian of the present', his response to anybody who tried to prevent him photographing was, 'This is for history', spoken in Farsi.

Other notable projects include travelling the world between 2008 and 2010 to document Buddhism, with a similar project covering Hinduism in 2013. His book, *Gods I've Seen*, is the culmination of this work, and was published in 2016.

Current president of Magnum, Thomas Dworzak, commented, 'He was a pillar of Magnum, a godfather for a generation of younger photojournalists. An Iranian



South Vietnam, 1973. Abbas wears a flak jacket while covering the war

transplanted to Paris, he was a citizen of the world he relentlessly documented. It is with immense sadness that we lose him. May the gods and angels of all the world's major religions he photographed so passionately be there for him.'



© DREW STRIATORE

Monkey selfie lawsuit finally concludes

 The long-running battle between animal rights activists PETA and a photographer famous for his 'monkey selfie' image has finally come to an end – with the conclusion that animals can't own copyright.

A three-judge panel with the Ninth Circuit Court of Appeals has ruled that only humans can pursue copyright infringement claims.

PETA had tried to argue that the monkey, a macaque named Naruto, not the owner of the camera, British photographer David Slater, owned the copyright because the monkey took the photo itself.



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The image that has been disqualified from the Wildlife Photographer of the Year contest

© MARCIO CABRAL



WPOTY disqualifies winning image

AFTER a three-week investigation carried out by the Natural History Museum, one of the winning images from 2017's Wildlife Photographer of the Year has been disqualified.

The image, 'The Night Raider', from the Animals in Their Environment category, was taken by Marcio Cabral at the Emas National Park in Brazil.

Evidence was presented to the museum by third parties that it is highly likely the animal in the photo is a taxidermy specimen. The investigation called on five scientists – two experts on mammals and a taxidermy

specialist from the museum itself along with two external authorities, a South American mammals expert and a specialist anteater researcher.

The team examined high-resolution images of a taxidermy anteater that is kept at a visitor centre located at an entrance to the park.

Each of the five scientists worked independently of each other, but all came to the same conclusion – that the overall posture, morphology, the position of raised tufts of fur and the patterning on the neck and top of the head are too similar to depict two

different animals. The experts would have expected there to be at least some variation between two individuals of the same species.

The photographer strongly denies the allegations. Marcio Cabral co-operated fully with the investigation, supplying raw format images, including those taken before and after the winning image.

The image will be removed from the exhibition and the tour. According to the BBC, Cabral intends to return to the park to collect evidence, which he hopes will exonerate him.

'World's fastest' 75mm lens revealed

AAILABLE for Leica M, Sony and Fujifilm X mounts, Meyer-Optik Görlitz's new Nocturnus 75mm f/0.95 lens is said to offer the widest aperture of any 75mm lens.

It has 15 steel aperture blades which feature an anti-reflection coating and joins its 'little brother', the Nocturnus 50mm f/0.95, in the company's



line-up. Each lens is handmade and has five elements in five groups, with a minimum focusing distance of 0.9m and a 72mm filter thread. The lens will also feature a clickless aperture ring, making it ideal for video work.

It is expected to have a retail price of €3,499, but an 'early bird price' of €1,899 will be available until 20 May on Kickstarter.

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to May 1982



Sadly the house elves responsible for binding our archives got a bit carried away with this issue, causing our studio photographer no end of headaches, but the bonkers cover still stands out. Who could fail to love the concept of a crazed-looking model wearing a fetching Where's Wally top? Highlights of the issue include a guide to choosing an SLR – chances are, many AP readers will still be using the best of these 35-year-old film cameras. Considering this was a long time before digital, some interesting innovations are being talked about, including solar-powered panels to recharge the batteries on the Ricoh XR-S, and a widget for making multiple exposures while keeping the film in place. We are less sold on the Heath Robinson-esque solution for attaching multiple flashguns to an Olympus, however. Generally, the onus was still on the photographer to do a lot of the donkey work, so there was room for a lot of improvements – integrated autofocus systems on mass-market cameras is the most obvious example.



There was a comprehensive guide to choosing an SLR

Exhibition

London Nights

In a major exhibition the Museum of London takes a tour of London under the silver gloom of moonlight and neon billboards, as **Oliver Atwell** discovers

'London Nights' runs at the Museum of London until 11 November. Tickets cost from £10. Entry is free for those under 16. For more details, visit www.museumoflondon.org.uk

In 1930 Virginia Woolf left her home in search of a pencil. She didn't really need one but she needed an excuse to leave the house. Woolf was an inveterate walker and explorer of city streets. She would often tread the walkways of London under the blaze of day and black of night, allowing her mind to absorb the sights, sounds and smells of the early 20th-century cityscape. So often she would look into the faces of fellow travellers and imagine what it must be like to occupy their bodies. The result of this particular 1930 expedition was her beautiful essay *Street Haunting: A London Adventure*, which captures the bliss of urban wanderlust. In particular, it encapsulates what it is to move like a ghost through the streets of London in the hours of night, never knowing what you'll see.

This essay is an ideal complement to this collection of images presented by

the Museum of London, all of which show the many faces of the capital as it sits under the blanket of night. In all, the works of 50 photographers are presented, and all have their own distinct take on the nocturnal metropolis.

The exhibition, perhaps in an effort to compartmentalise such a free-ranging subject, is divided into three sections. London Illuminated shows us the capital lit by the gloaming of twilight and, as the sun gradually vanishes behind the horizon, the artificial light of streetlamps, neon billboards and car headlights. Dark Matters explores the more unsettling side of the city. Anyone who has had to tread the back streets of London will know the feeling of threat and vulnerability only too well. Last, we have Switch On... Switch Off... where we witness Londoners throwing off the shackles of work and drinking themselves insensible while brushing



© NICK TURPIN

'All 50 photographers have their own take on the nocturnal metropolis'

past those trying to reach the comfort of home or, in some cases, just arriving at their place of work for the night shift.

First of all, you must be sure to check out Damien Frost's 'Night Flowers', which has some of the most striking portraits I have ever seen.

In 2014 Frost set out to document London's most ornate drag kings and queens, club kids, alt-queer, transgender, goth and cabaret performers. The result is a spellbinding rogues' gallery of London's transgressive elite, at once inviting and awe-inspiring.

In the AP 28 April issue, we reviewed the accompanying book by Anna Sparham, published by Hoxton Mini Press, and released to tie in with this exhibition. In that review, the subject of Nick Turpin cropped up. It's worth mentioning him again. Turpin's images were all taken around the bus stop outside Elephant and Castle's shopping centre.

Each frame offers us a carefully composed shot of a condensation-soaked bus window, behind which we see the abstract, painterly figure of a commuter. Turpin's intuitive eye has carefully incised these scenes from the everyday and in the extraction has rendered them as absorbing tableau sketches.



© RUT BLEES LUXEMBURG

An image from 'London: A Modern Project' by Rut Blees Luxemburg



From 'Through A Glass Darkly' by Nick Turpin



From 'Piccadilly at Night' 1960, by Bob Collins

The one that perhaps gets to the heart of the London night is German photographer Rut Blees Luxemburg. Here we find the nocturnal landscape of London captured post-diaspora. There is no one to see. The people have vanished. Office blocks and underpasses, shot with a large-format camera, seem to be haunted by the absence of people. You can almost hear the low hum of wind now untroubled by the screeching of car tyres and the caterwauls of inebriated underage drinkers.

This is, of course, but a sliver of the work on display in this exhibition. You can also see Bill Brandt, Brian Griffin and Tish Murtha, all of whom are in great and diverse company.

The point is, there can be no single definitive portrait of London. London exists like a fractured mirror. Every shard contains a grain of the reality but is no more or less real than the images that surround it. And that makes London an inexhaustible source of inspiration for any photographer.

AP

Also out now

The latest and best books from the world of photography



© BRIAN GRIFFIN

Spud

By Brian Griffin, Gost Books, £35, 224 pages, hardback, ISBN 978-1-910401-21-7



Back in 2017, Brian Griffin undertook an artist's residency in Béthune-Bruay in France. He was approached largely due to the links between that region and Griffin's native Black Country, both in its landscapes and its industry. Having arrived, Griffin soon hit upon

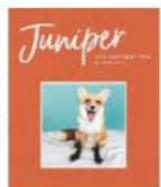
something – the location was just 10 miles from the constantly moving front line during the First World War. What was striking about this was that the area now hosts a large potato field and a McCain Oven Chips factory. Griffin then made a grim realisation – the soil being used to grow the potatoes was host to the blood of countless dead soldiers.

And so a project was born. This strange collection of images document Griffin's obsession through portraits, landscapes and still-life images that communicate Griffin's strange view of the world. There's an uneasy yet alluring weirdness to them that may not always be easy to decipher but always seem to make sense within their own strange internal logic.

★★★ Oliver Atwell

Juniper, The Happiest Fox

By Jessika Coker, Chronicle Books, £12.99, 144 pages, hardback, ISBN 978-1452167602



If nothing else, today's world is one that facilitates, even actively encourages, cynicism. So it's difficult not to be touched by this little ray of sunshine detailing the relationship between tame fox Juniper and her owner Jessika Coker. Foxes have not always had the easiest ride, and throughout history have been seen as vermin fit only for hunting or for their fur. Juniper the Fox has become something of a social media celebrity – with 2.2 million Instagram followers – so you could be forgiven for seeing this book as a superficial cash-in. But unlike many other tomes of its ilk, this volume does have some important things to say about the relationship between humans and foxes, a species that is still very much misunderstood. ★★ Oliver Atwell



Viewpoint

Michael Topham

Sigma's highly acclaimed Art lenses will soon be available for Sony E-mount, but what does this mean for existing Sigma lens owners?

Among the top news stories to break at this year's CP+ Camera and Photo Imaging Show in Japan included Sigma's decision to start making their highly rated Art lenses in Sony E-mount. Sigma's Art line-up has only been available in Canon, Nikon and the company's own SA-mount, leaving those with Sony Alpha 7-series cameras who'd like to use Sigma lenses with little choice but to use a smart adapter. I've used various smart adapters over the years, including Sigma's MC-11, to pair Sigma Global Vision lenses and Canon EF-mount lenses with Sony A7-series cameras. However, I've never been 100% satisfied by the autofocus response time, which I found to be sluggish when shooting fast-moving subjects or working in high-pressure situations. In truth, I'm not fond of the idea of mounting a lens to an adapter. I get that they're a good way of testing the waters and make sense if you are running two systems side-by-side, but to me they feel like a temporary solution before fully committing to a new system.

The first Sigma lenses to arrive in E-mount will be the 14mm f/1.8, 20mm f/1.4, 24mm f/1.4, 35mm f/1.4, 50mm f/1.4, 85mm f/1.4 and 135mm f/1.8. Each lens has the same optical design as those available in Canon, Nikon and Sigma SA-mount, and all the lenses will work with Sony's Continuous AF (AF-C) and high-speed autofocus capabilities – something not previously available when

adapting non-native Sigma Art lenses using the Sigma MC-11 converter.

A switching conundrum

For photographers like me, who own a few Sigma lenses and are considering the switch from DSLR to mirrorless, the thought of losing so much money trading in used lenses and buying the equivalent new lens in E-mount is very disconcerting. One alternative is to take up Sigma's mount-conversion service. From £240 a lens, Sigma will change the relevant parts for a new mount and adjust the internal core system accordingly. The cost of converting my two Sigma EOS-mount lenses (50mm f/1.4 Art and 35mm f/1.4 Art) to E-mount wouldn't be cheap (£480), but when this price is compared to what I've been offered for selling both lenses second-hand (£440 to MPB in good condition) and rebuying the lenses from new (£1,548) in E-mount, there's a big saving to be made. Realistically, if I was to trade in all my Canon gear and switch entirely to shooting Sony, I'd be looking at spending a lot more than £480 to convert my Sigma glass. But it's good to see a third-party lens manufacturer trying to help photographers make the switch on what is such a big and costly decision.

The introduction of Sigma E-mount lenses is likely to see the demand for the Sigma MC-11 decline; however it still has a role for photographers who'd like to try the Sony A7-series before putting all their eggs into one basket. The good news for those who have already made the jump to mirrorless and committed to Sony is that there are soon to be seven Sigma Art primes available in E-mount, with possibly more to come. All this reiterates the momentum Sony's A7 series has now.

Learn more about Sigma's lens-conversion service at www.sigma-imaging-uk.com/mount-conversion-service.

Michael Topham is *Amateur Photographer's* Reviews Editor. When he's not out testing and reviewing cameras, lenses and accessories for the magazine, he's often found photographing cricket, portraits or weddings in South East England



Seven of Sigma's Art prime lenses will soon be available in Sony E-mount

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 15 May



Face time

Take your portraiture skills up a notch with excellent advice from top pros



Retouching portraits

Make your portraits look natural with Photoshop guru Martin Evening's tips

Prime portraits

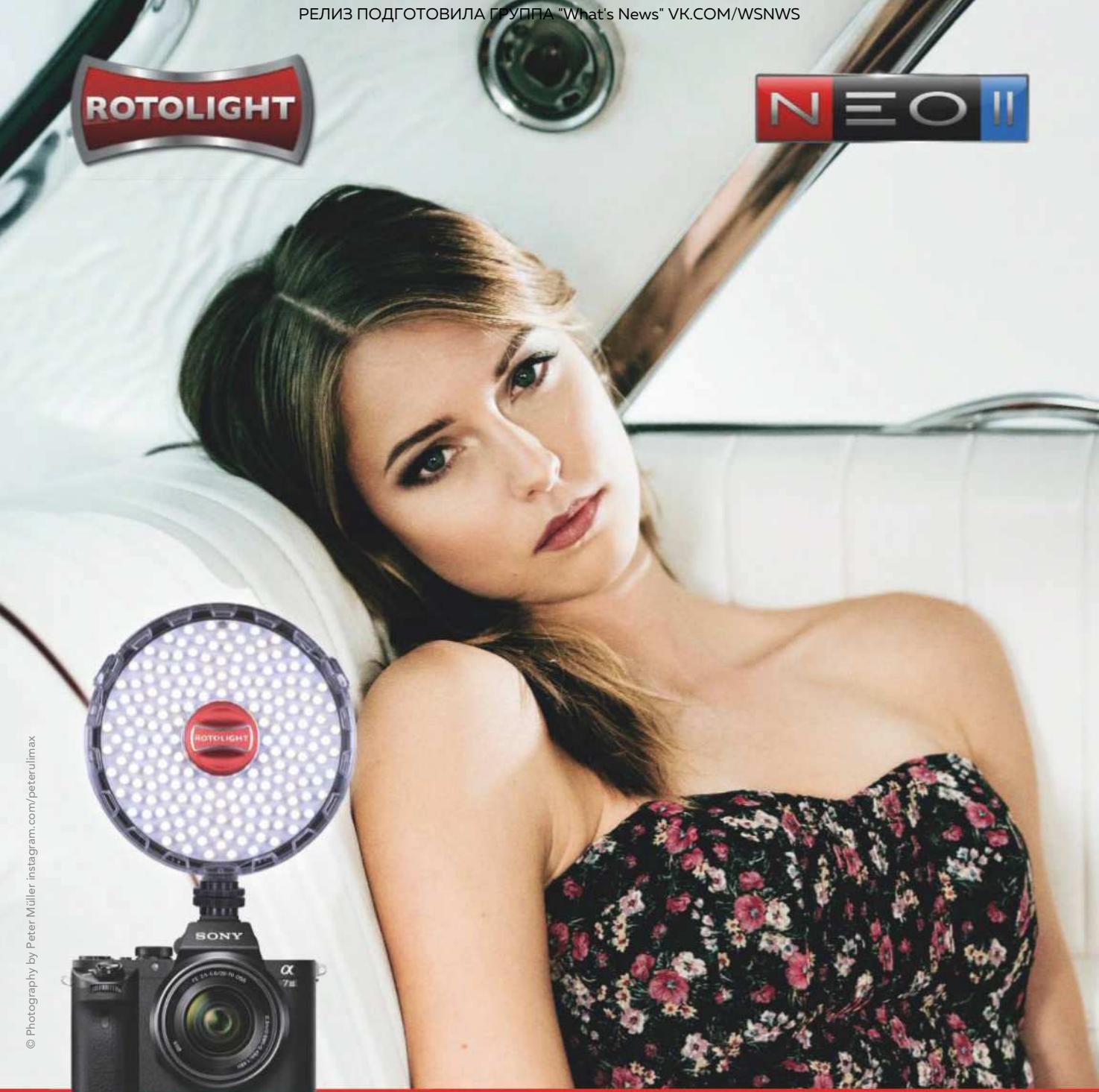
Andy Westlake recommends the best optics to shoot excellent people pictures

Lighting accessories

We round up a range of essential lighting solutions, from modifiers to portable kits

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Damien Demolder

Damien is a photographer, journalist, judge and educator who shoots almost all types of subjects with a wide range of equipment. A former editor of *Amateur Photographer*, he gives club talks and teaches photography across the country. See www.damiendemolder.com

Life without mirrors

Small and silent cameras have long been prized in street photography. Here's why **Damien Demolder** prefers mirrorless systems for observing everyday life

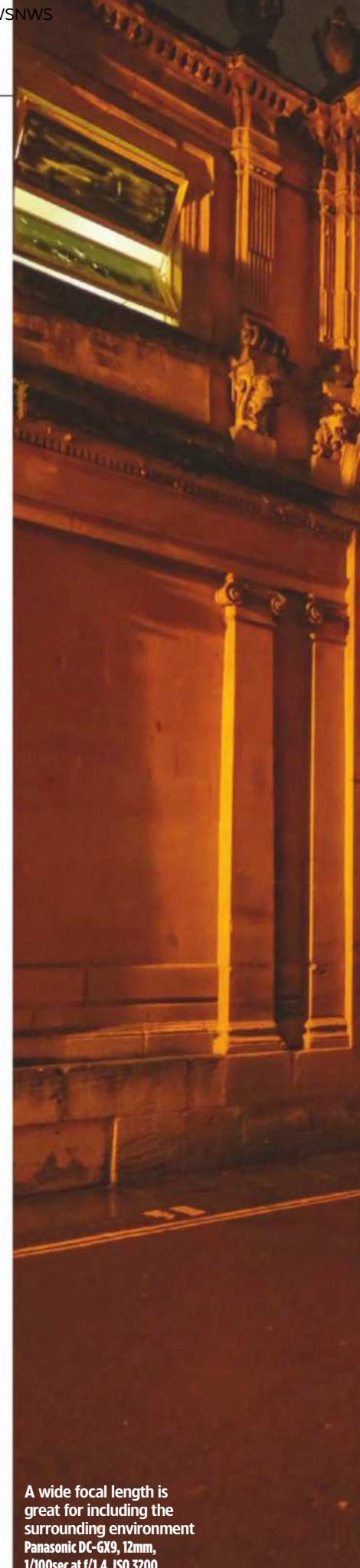
In truth, any camera can be used to take pictures in the street. Some time before I was born, hardy photographers were using gigantic wooden-plate cameras to document the life and activity on the pavements of the world. Even I have used monstrous medium-format bodies, with flapping barn-door mirrors, to record the buzz of city streets in this century.

It is pretty obvious, though, that just because a type of camera *can* be used to take street pictures, it doesn't make it the best type of camera for the job. I'm not especially old, but in my time I have used just about every sort of camera (with the exception of sub-aqua models) to shoot in

streets. I have come to the conclusion that models that are small, quick to use and don't make any noise suit me best. Those models are, almost invariably, mirrorless compact system cameras.

What's so good about mirrorless?

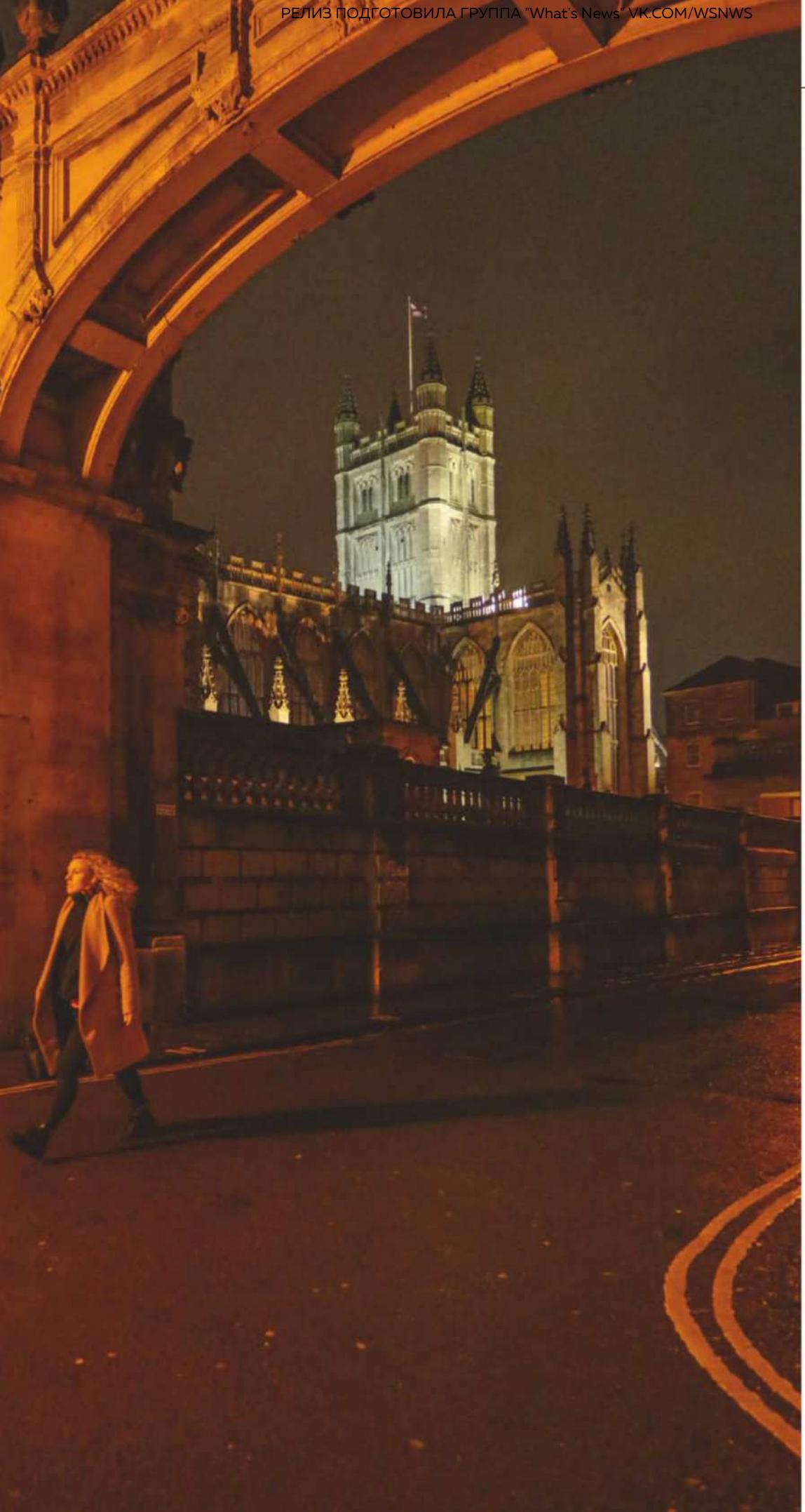
All camera systems have positive and negative points – otherwise we wouldn't need so many. But for street photography, the benefits of mirrorless models far outweigh the negatives. These cameras are not all the same, of course, but in general they share smaller dimensions than most DSLRs and an ability to shoot without making a racket that attracts attention. Almost all mirrorless



Using a small camera allows you to take pictures discreetly
Leica M (Typ 240), 50mm,
1/4000sec at f/2, ISO 250



A wide focal length is great for including the surrounding environment
Panasonic DC-GX9, 12mm,
1/100sec at f/1.4, ISO 3200



KIT LIST



▲ Standard lens

I love the Panasonic Leica DG Summilux 12mm f/1.4, but Fujifilm has a nice XF 35mm f/1.4R and Olympus has the M. Zuiko Digital ED 25mm f/1.2 Pro.



▲ Wide lens

Wide lenses are great for including the environment. I like the Leica DG Summilux 12mm f/1.4 for Lumix or the Fujinon XF 16mm f/1.4 R WR.



Mid-tele lens ▼

I find long lenses don't retain a connection with the subject. I like a moderate tele between 75-85mm, like Leica's DG Nocticron 42.5mm f/1.2 for Lumix.



▲ Small cameras

The Lumix DC-GX800 is an amazing tiny model, and the Lumix GX9 is a bit bigger but more advanced. Fujifilm's X-Pro2 and the PEN F also give first-class results.



▲ Slightly bigger cameras

Slightly larger models, more like DSLRs, include the Olympus OM-D E-M1 Mark II and OM-D E-M5 Mark II, Fujifilm X-T2 and Lumix G9 or G80.

cameras have silent modes that allow you to take pictures with no giveaway sounds at all. This not only means that in a quiet place you can take pictures, but that if the first frame isn't what you wanted, you can shoot again and again without your subject moving out of your way.

Size and weight are important when you are spending a day trying not to stand out. Mirrorless cameras won't put your back out and can remain concealed in a coat pocket or discreet bag. There is nothing like a giant camera bag to advertise the fact that you are taking pictures!

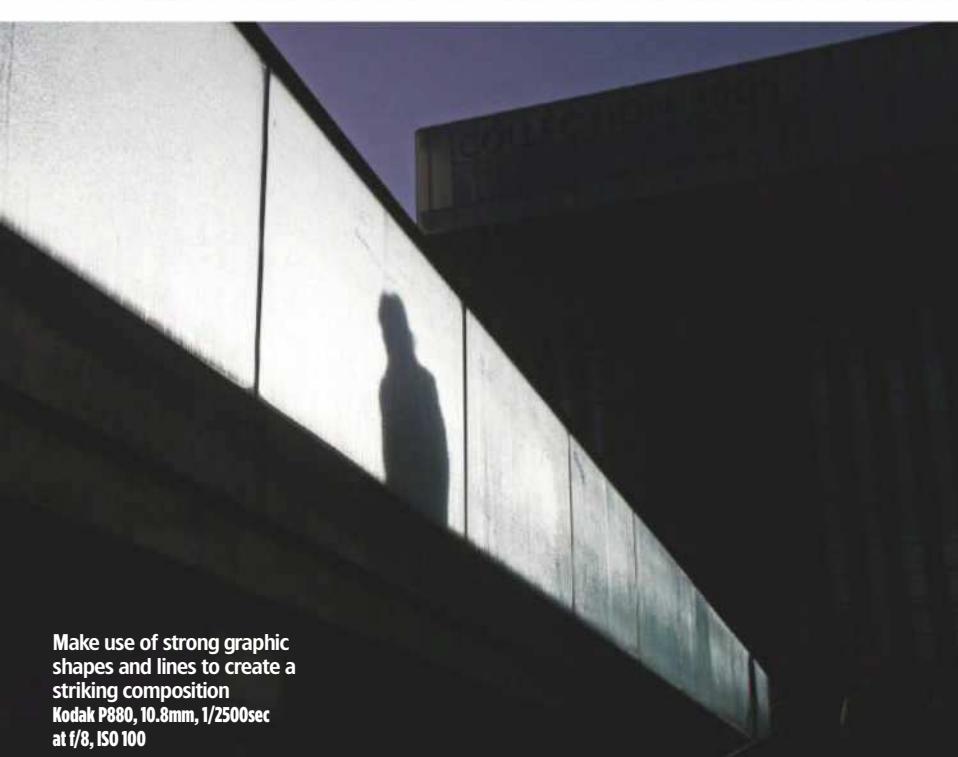
One of the other real benefits is the ability to shoot in live view without a massive delay. From a short distance, I like to hold a camera away from my face to take in the composition on the rear screen. The distance allows me to see the whole image in one glance, which makes it easy to see how elements at opposite ends of the frame relate to each other. The other benefit is that you don't look like a proper photographer, so people are even more inclined to ignore you.

My favourite mirrorless models also have touchscreen controls that make moving AF areas around so much quicker to achieve. In a fluid situation, where you can't be sure about exactly where the subject will be in the frame, it's a godsend to be able to simply touch the back screen at the right moment and have the camera focus on that spot – and even trip its shutter at that exact moment, which is seen in some models.

The downsides

There are some downsides to using mirrorless cameras for your street

Using live view enables you to hold the camera away from your face so you can take in the entire scene
Panasonic DC-GX9, 25mm, 1/2000sec at f/1.4, ISO 200



Make use of strong graphic shapes and lines to create a striking composition
Kodak P880, 10.8mm, 1/2500sec at f/8, ISO 100

Why it works

Here's a shot I took when I was working at *Amateur Photographer*. I've picked it mainly because I think it works, but also because it was shot on quite a basic model: the Kodak EasyShare P880 bridge camera. It appeals to me because of its simplicity, the graphic elements of the environment and the immediately obvious subject. It also shows an everyday scene in a manner we may not have seen before, which helps to create impact and a positive first impression.

The shot is of someone walking across the Millennium Bridge in London – which doesn't sound very interesting in its own right. The fact it was a bright November morning adds a layer of frost on the glass and a strong backlight to create clear shadows against an illuminated panel. I studied the shapes and looked for echoes and contrasts in the surrounding area, and used the corner of the Tate Modern to form a collection of triangles and hard edges that work well with the shapes and lines in the middle of the frame. The man stands out partly because he is the only natural form in a frame filled with hard edges and angles.



Get in close to enable viewers to feel like they are there with you
Panasonic DC-GX800, 12mm, 1/250sec at f/4, ISO 200

photography, but none of them are life-threatening. The main one is short battery life, so you need to carry spares. Most of the models I use can get by on three batteries for a whole day's shooting and reviewing, plus editing photos in-camera and sending them to my phone on the way home. Manufacturers' own batteries can often be fairly expensive, so you can save a bit of money by looking for reliable independent brands such as Hähnel or Ansmann.

Another slight disadvantage is that you have to be extra careful when changing lenses to ensure you don't get dust on your sensor. Some models leave the sensor exposed, so when there is nothing blocking the mount, the sensor is open to the elements. This can make some people nervous, though in reality I've rarely had much of an issue with dust, and certainly no more than I have with my DSLR bodies.

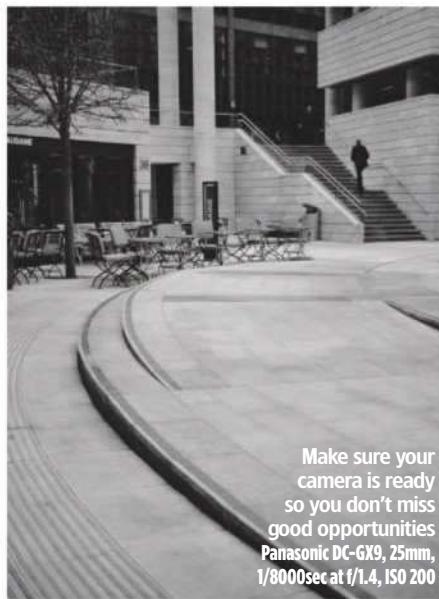
The only other downside to shooting with a mirrorless model is that some DSLR users will look down on you as though you have taken up potato printing. This is only a problem if you worry about what other people think. And, of course, the upside is their expression when you show them what you can do with your idiot's camera.

What's so bad about DSLRs?

There is nothing bad about DSLR cameras and, of course, they can be used for street photography. However, the best-performing models tend to be quite big and the best lenses tend to be quite heavy. These systems might not feel too big and heavy at the beginning of the day, but by the end of the day they can do – and often by lunchtime. I'm physically quite strong, but even I need to rest when carrying around a bag of DSLR lenses,

and sometimes I want to go home before I've finished shooting.

When using a DSLR to shoot anything moving we need to hold the camera to our eye to see what is in the picture, which tends to give the game away when we are trying to be discreet. DSLRs can also draw attention as they create quite a clatter when the shutter fires. It isn't always the act of the shutter firing that's the issue, but sometimes it's the mirror flapping around and the sound reverberating through the hollow of the shutter box. In some places that sound doesn't really stand out, but in the majority of situations the distinctive sequence reveals that a photographer is at work. My problem is therefore that it makes it much harder to capture the world in its natural state.



Make sure your camera is ready so you don't miss good opportunities
Panasonic DC-GX9, 25mm, 1/8000sec at f/1.4, ISO 200

Damien's top 10 tips for street photography

Things to consider when out on the streets shooting with your mirrorless camera

1 A viewer will feel as close to the subject as you were when you took the picture, so get in close to make viewers feel as though they are actually there.

2 Don't take a bag – it will mark you out as a photographer. I try not to look like a photographer at all and I keep my kit in my pockets when I can.

3 Use the rear screen rather than holding the camera to your eye. This allows you to be more flexible with your viewpoints and enables you to see all around you as you shoot.

4 Use contrast to make your subject stand out from the scene: a bright subject against a dark background, or a dark subject against a bright background, for example. Make sure the viewer knows where to look.

5 Pay attention to light, noting its direction and qualities, and photograph it. When you make light the subject, your pictures will improve.

6 To blend in, find the smallest cameras you can. Small cameras go unnoticed in most places and they don't weigh very much, so you can carry them all day.

7 Short lenses make you get close and they allow you to include the environment, so the viewer can see where you were when you took the picture. This helps with impact and conveys the sense of storytelling.

8 Make sure you know your camera well, so that when you need a feature, you know how to access it quickly. There's nothing less productive than searching through an unfamiliar menu system while out shooting in the street.

9 Always have your camera with you. Amazing moments will not restrict themselves to your dedicated photo days – they can pop up at any time. Don't regret not having a camera with you.

10 Be selective about what and who you shoot as not everyone you see in the street is interesting, and neither is every place. Wait, be patient, and try to make your pictures say something.

Technique

POST-PRODUCTION TIPS



BEFORE

I try not to do much post-production as I don't get much time after a shoot, so I do what I can to get the shot as close as possible to the way I want it at the time I take the picture. However, almost always, there are things for which software is needed.

I actually really like in-camera raw-processing facilities that allow me to skip the software stage, but not many cameras have a processing ability that is extensive enough for this. Fujifilm X-series models have decent processing features and those in the Lumix cameras are excellent.

I always shoot in raw to allow myself the best starting position, and I usually use Adobe Camera Raw and Photoshop or Phase One's Capture One Pro.

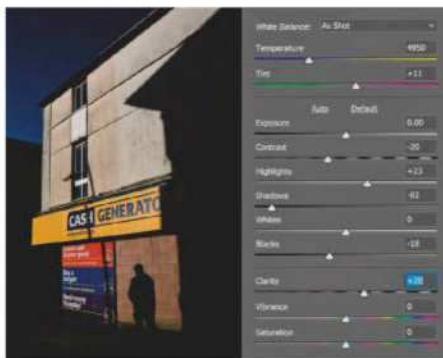


AFTER



1 Lift tones

If I am generally happy with my exposure, the first thing I do is deal with the mid-tone contrast using the Curves tool. For a shot like this, I'll pull down the shadows and lift the lighter tones to emphasise the difference between the sunshine and the shade.



2 Adjust contrast

Next, I deal with other more subtle tools for increasing mid-tone contrast – the Highlights and Shadows sliders. I often use the Clarity slider to help with the process, but almost always draw the Contrast slider down so the contrast doesn't look crude.



3 Boost colours

Colour is important here, so I've added a touch of Vibrance and a bit of Saturation – but not too much of either as Curves has already lifted the colour. I've also tweaked the colour temperature by a few degrees to warm the late-afternoon light.



4 Sharpen

All images need a bit of sharpening and the way you apply that sharpening depends on the noise, detail and base sharpness of the picture. This one is fine grained, so I set the Radius low and increase the Amount. I rarely use Noise Reduction and rather enjoy a bit of texture.



5 Clean up

I usually shoot at a wide aperture so dust spots tend not to show. As this was shot on a very bright day, I used an aperture of f/6.3 – so there's a visible dust spot in the sky. To remove this I've used the Healing Brush in Photoshop, but I'll often use the standard Cloning tool.



6 Resize

I save images at their largest size and with as little compression as possible. For Instagram, Twitter or Facebook, I'll resize to 1,920 pixels on the longest edge to reduce the size. I also use JPEGmini Pro by Beamr Imaging to make file sizes as small as possible for my phone.



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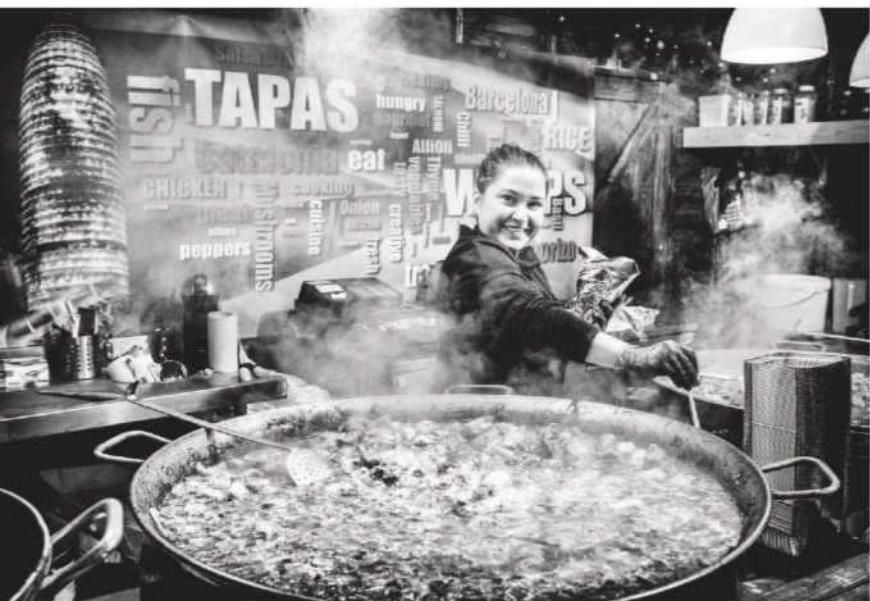


Recipe for success

Feast your eyes on the winners of this year's Pink Lady Food Photographer of the Year

If you like food and enjoy photography, the Pink Lady Food Photographer of the Year is the perfect competition for you. This year's contest was bigger than ever, attracting over 8,000 entries from all over the world. *Amateur Photographer* is proud to be a media partner, and both the editor

Nigel Atherton and deputy editor Geoff Harris are on the distinguished judging panels. The Pink Lady Food Photographer of the Year is among the most eclectic of photo contests, with a wide range of categories covering everything from studio still life to travel reportage. Here's a selection of the winning images.



Derek Snee, UK Marks & Spencer Food Adventures (British Food Festivals)

Tapas Upon Tyne

On a chilly winter evening in Newcastle-upon-Tyne's Christmas market, an enthusiastic chef prepares warming Catalan tapas. 'It's a great place for street photography,' enthuses Derek. 'I went there looking for potential entries to the competition. This Catalan tapas stall had a great combination of ingredients: a busy chef hard at work on a rustic wooden stall, a foreground of steaming

tapas pans, and a backdrop of vibrant and contrasting colours that I felt would convert well to black & white. The natural light had gone, so I set my ISO to 2000 and aperture to f/4, to give just enough depth of field. With my exposure metering set to spot, I quickly focused on and metered off the brightly lit right side of the chef's face. This gave a shutter speed of 150sec and produced strong contrast.

I found an empty space in the crowd in front of the tapas pans and took a couple of shots while the chef was busy. Then she looked up, turned in my direction and beamed a terrific smile. Click.'

Fujifilm X100F, 1/150sec at f/4, ISO 2000





© DEBDATTA CHAKRABORTY

Debdatta Chakraborty, India Bring Home the Harvest

The Fishermen

This photo was taken from the banks of the perennial Shilabati River, in the West Medinipur District in West Bengal, India. 'The river bed normally remains dry,' explains Debdatta, 'but when water is released from the nearby dam, the local people rush here to catch the small fish that come with the water. To cut the reflection of light on the water, I used a circular polariser.'

Nikon D90, 1/150sec at f/4, ISO 2000



Noor Ahmed Gelal, Bangladesh Overall winner and Food for Celebration winner

Praying with Food

For the second year in a row, the overall winner of Pink Lady Food Photographer of the Year comes from Bangladesh. Noor's image depicts a section of the Hindu community preparing to break a day-long fast in one of the local temples in Dhaka, Bangladesh. Noor created an unusual composition by shooting from directly above. The single empty space adds an intriguing element. 'I took this from the rooftop of a seven-storey building,' explains Noor. 'I took it using an 85mm lens, which offered a perfect composition of the scene. No crop was necessary – this is 100% of the image.'

Canon EOS-1D X and EF 85mm f/1.2L II USM, 1/125sec at f/2.8, ISO 1600

Jade Nina Sarkhel, UK Food for Sale

Rex Bakery

 'Straddling a gutter, I captured the bullet-ridden walls of one of Mumbai's oldest bakeries,' recalls Jade. 'The bakery churns out 18,000 *pāos* (baps) a day, operating 24/7 and selling bread through the keyhole counter overnight. Bread is given for free to those who can't afford it. It's places like this that knit communities together in India.'

Canon EOS 5D Mark III, EF 24-70mm f/2.8L II USM, 1/80sec at f/2.8, ISO 160



Guillaume Flandre, UK Food for the Family

Family Dinner

 'This picture was taken at my grandparents' apartment,' explains Guillaume. 'It's a tradition in my family to go there on Christmas Eve for dinner. Like every year, my father and grandfather had gathered in the kitchen to cook for the family. I happened to walk by and noticed how they were framed by the door. I didn't have my camera, so I ran to the bedroom to grab it, returned to that spot and waited for the perfect moment. It happened so quickly, I shot only this one frame.'

'The lighting wasn't optimal, so I had to open up to f/1.4. Including the drapes in the frame made the scene all the more theatrical, even though this moment was quite ordinary. This was the last time we'd celebrate dinner here together as my grandfather passed away the next year, making this picture even more meaningful to me.'

Fujifilm X-T1, Fujinon XF 23mm f/1.4 R, 1/160sec at f/1.4, ISO 640





Aniko Lueff, UK Food Bloggers

Honeycomb

Runny lavender honey is being drizzled over broken pieces of honeycomb decorated with dried lavender buds. 'Honeycomb has a quite captivating texture and shape that draws many food photographers' attention to this subject,' says Aniko.

'I broke the honeycomb into little pieces and stacked them on a plate. It's lavender honey, so I used some dried lavender petals, too. This shot was made on a rainy, grey day when the natural light was low, so the scene was lit by a softbox on the right. I also wanted to give a little bit of movement, so I dripped some honey on the top of the stack with a honey dipper.'

Canon EOS 6D, Sigma 85mm f/1.4 DG HSM Art, 1/10sec at f/1.8, ISO 400

© JADE KINN SURRIE



© ANIKO LUEFF

John Carey, UK The Philip Harben Award for Food in Action

Calum in his Pie Room

This is a picture of the inimitable Calum Franklin in his wonderful Pie Room at Holborn Dining Room in London. A master of his craft, he is executive head chef and pie-creator extraordinaire. 'Pie-making is a traditional craft and one that I know Calum has put a significant amount of effort into researching and testing,' says John. 'I wanted to show his dedication, some might say obsession, with the craft, and highlight the attention to detail that he puts into his work.' The post-production treatment of the image is a nod to traditional portraits of master craftsmen.

Canon EOS 5D Mark III, EF 24-105mm f/4L IS USM, 1/125sec at f/13, ISO 320



Grzegorz Tomasz Karnas, Poland Politics of Food

Dog Shower

© GREGORZ TOMASZ KARNAS

This picture was taken in the north of Vietnam. 'The dogs are kept alive by being showered during the transport to slaughterhouses,' explains Grzegorz. 'It is around 45°C out there.'

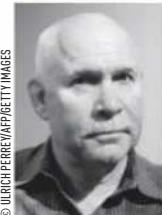
Fujifilm X-T2, Fujinon XF 16-55mm f/2.8 R LM WR

Legends of photography



Zhengzhou,
China, 2004.
Shaolin monks
training

© STEVE MCCURRY/MAGNUM PHOTOS



Steve McCurry

McCurry's work can be considered the touchstone for creative travel photography, writes **Oliver Atwell**

Back in March 2010, Steve McCurry told AP: 'Most of my images are grounded in people. I look for the unguarded moment... experience etched on a person's face.' This quote could easily apply to any number of his images. Look at those haunting eyes in his ubiquitous portrait, 'Afghan Girl' taken in 1984, and we can get some sense of why his images resonate so strongly. Setting aside his flawless technical ability, we

can confidently say McCurry's images deal with intimacy and empathy between subject and viewer. We look into the faces and we see lives lived.

However, applying this principle to one of McCurry's most famous shots, 'Shaolin Monks Training, Zhengzhou, China' captured in 2004, is tricky. The hanging monk in the foreground displays a mask of impassivity – it communicates nothing. The monk and his Buddhist brethren in the background are

deep in training, attempting to reach a place of mental and physical meditation: a non-place. There's nothing to see in those faces, yet they tell you everything you need to know.

Going to the root of Buddhism

This image is part of a larger set of work taken roughly between 1985 and 2013 that found the dauntless photojournalist and former Magnum member investigating Buddhism throughout Asia. Although Buddhism is well known in the west, it has been a challenge for photographers to capture its essence. Intrigued, McCurry went to the root and captured what he saw.

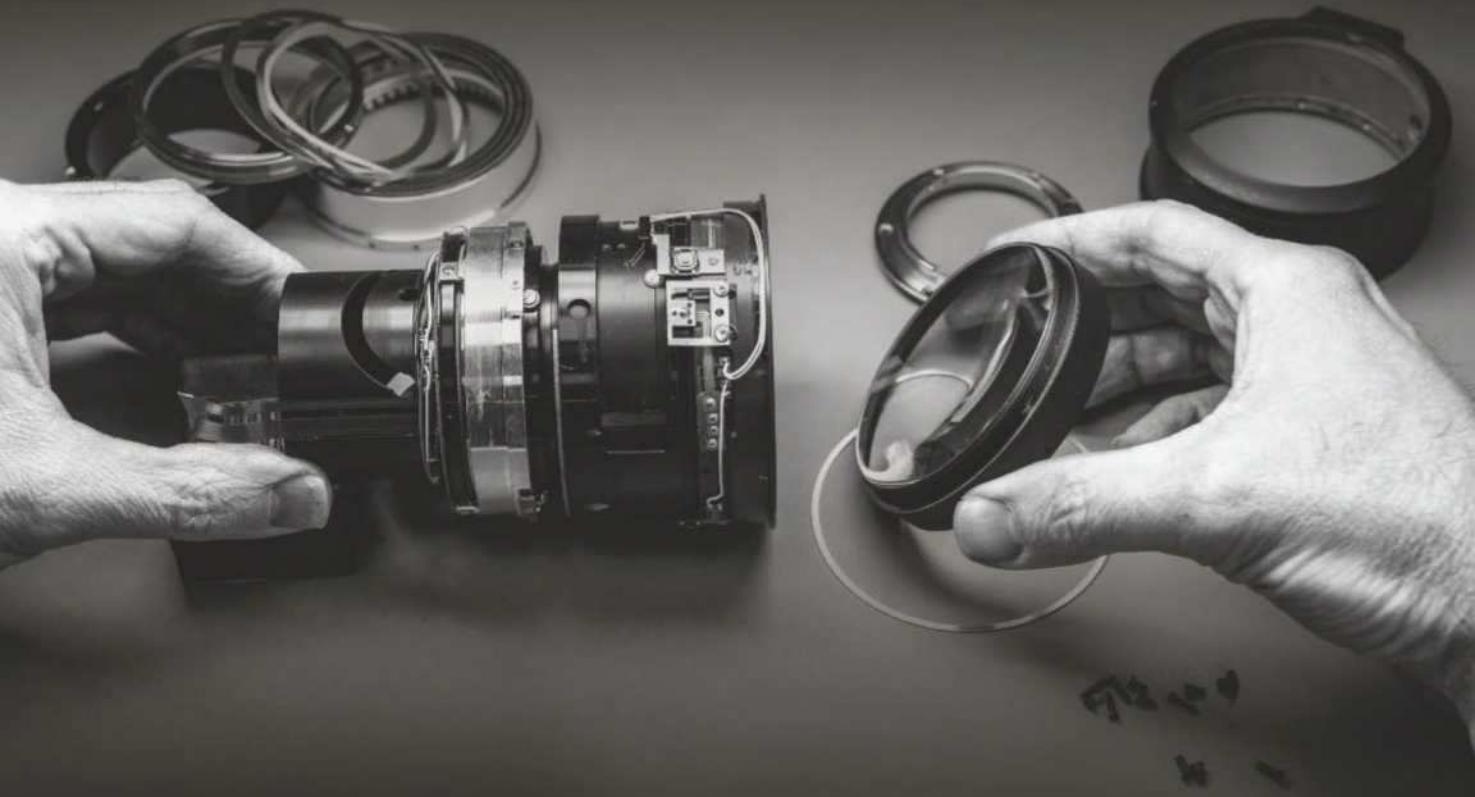
McCurry's Buddhism work sits comfortably within a prolific global career that, at all corners, has served to capture lands that might seem distant and unreachable to many of us. His work in India, for example, has become the default aesthetic when we conjure mental images of the country.

His use of striking light, layered compositions, frames-within-frames and saturated colour have gone on to influence generations of photographers. McCurry's status is such that, in 2010, Eastman Kodak put the last roll of film they ever produced in his hands – a fitting gift for a photographer who for decades has extolled the virtues of film, though he's not averse to shooting digital.

His career has not been without controversy, nonetheless. In 2016 it was revealed that McCurry had digitally manipulated his images. McCurry's apologetic response was that he defined his work as 'visual storytelling' rather than straight documentary. But newsworthy as this was, the revelation had done nothing to dull the edges of a photographer whose images have graced the pages of magazines such as *National Geographic* and *Vanity Fair*, countless other publications and numerous gallery walls the world over.

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LETTER OF THE WEEK

AP is the best

On 23 April, I was visiting my best friend of 30 years who was in hospital recovering from a stroke. With his good arm, he handed back to me the AP 21 April issue and said that out of the five different photography magazines I had given him the previous week, *Amateur Photographer* was the best; he read it from cover to cover. He and I are both retired professionals, and we used to work at our local evening newspaper.

AP is the only photography magazine I subscribe to. Every issue inspires and teaches me something new. I agree that photography is brilliant therapy for mental illness. I had my first breakdown in July 1977 and as a result I am often in deep lows. Luckily I am married to the most kind and patient wife, and for my creative needs I turn to photography. Just holding a camera in my hands and concentrating on trying to capture how I feel inside about the subject is fulfilling, be it a character at a public event, a landscape in the woods, the birds in my garden, or our beautiful nearly two-year-old granddaughter whom I can also record videos of with my camera.

For a number of years now, I have wanted a decent lens for photographing blossoms. I am a Nikon man, but after reading a Tamron lens brochure, I found myself drooling over the 90mm macro lens. So I went to our local independent photographic retailer to order the lens, but discovered a second-hand Nikkor 105mm VR Macro lens in excellent condition and cheaper than a new Tamron. I bought it, and the next week, AP's macro special issue (24 March) came in the post.

John Heywood

Many thanks, John. We are keen to run features with a bit more scope and ambition than purely technical content, so we'll be doing more on issues like mental health. I was interested to see that Age UK (formerly Age Concern) has just released some findings showing how creative pursuits, such as photography, can be hugely beneficial to physical and mental well-being in later life. It sounds like you and your friends know this already – Nigel Atherton, editor

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Carry that load?

A 45L rucksack may well be 'designed to carry' but the human frame isn't ('Gitzo Adventure backpacks revealed', *7 Days*, AP 28 April). I doubt I could even lift a full one off the ground. My 'small game-hunting' macro kit consists of a Nikon D7100 and Nikkor 105mm Micro lens with Nikon's Close-up Speedlight (SB-R200) guns attached. It weighs nearly 2kg, and a couple of hours with that dangling from the wrist is about my limit. Add all the accessories needed for a day's hike, and there's a serious weight problem that's not solved by any bag design.

Trolleys offer a solution. Use one of these and you can hike to a site and arrive reasonably fresh to do some photography. The only one designed for photographers is the Stealth Gear – a beach trolley design useful for many purposes, but rather too bulky for a hike as it cannot negotiate stiles or kissing gates, and its wheelbase is too wide for rough terrain. Standard folding trucks drag your bag through the mud and have independent axles which cause the wheels to twist on anything but flat ground. The festival trolley design is better as it has a raised platform; the cheap wireframe one from motorway service stations works to a point, but the wheels are poor. A better design is an off-roader with pneumatic tyres.

It's about time camera bag manufacturers turned their attention to trolley design or included an athlete with each of their bags.

Darwyn Sumner

Interesting suggestions, although a trolley might be less useful for street, documentary or wedding photography, where you need to be able to access your gear quickly when a photo opportunity arises. It's true though that the onerous weight of SLRs and associated lenses and accessories is a major reason for the increasing popularity of lighter mirrorless systems – Geoff Harris, deputy editor

Can any readers help?

Attached is a photograph upon which I hope that you or your readers can shed some light. The photograph depicts some of the staff of the Racine Photo Process Co., and I believe it was taken around 1919. I deduced this date because the man in the back row who is second from the right is my grandfather A W Margrove, and he is wearing the silver war badge which was given to former soldiers in the First World War who were injured in service (he was shot in the leg) and then demobbed early. It was issued to prevent these men from being unfairly targeted by people, mainly women, who thought that such men had avoided military service. He was discharged in November 1918, many months before the rest of the army.

He went on to establish his own photography business – Empire Studios in Edmonton, North London at 61 New Road, Wood Green – and retired in 1961. Throughout The Second World War he did war work for the police among other things and travelled



For John, a Nikkor 105mm macro lens was a lucky find

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Darwyn suggests using a trolley rather than a rucksack to carry camera gear



Picture of Racine Photo Process Co. staff; John's grandfather is in the back row

the country taking sports photographs for the national press or magazines.

I can find only a single mention of the Racine Photo Process Co. on the internet at The Victorian Photographer, but there is no detail available. Sometimes a picture will show up in searches with the name on and described as a 'carte de visite'. Do you have anything in your archives that could help me find information on the company, or about my grandfather (who died many years ago now)? Or can your readers help? I know that we are a helpful and responsive bunch. Thanks in anticipation.

John Penberthy

This is a great picture which celebrates the UK's unique photographic heritage. Some of those faces look quite 'contemporary' though we wouldn't want to mess with the gaffer in the middle! Hopefully it will strike a chord with some readers – Geoff Harris, deputy editor

Curious stereo

With respect to David Fyffe's letter about stereo pairs (*Inbox*, AP 5 May), I also spent a considerable time viewing these kinds of images in my former job as a biochemist. However I must disagree with his assessment. If you view the two side-by-side images while slightly crossing your eyes, there's no actual sense of depth, although there's a strong suggestion of it due to the dominance of the leading lines in the composition. This is only to be expected given that in this screenshot Lightroom is displaying the exact same image in both panels, just in different

colour spaces on either side.

Simon Seigfried

On-sale date

A well-written series of articles and pictures throughout the 21 April issue. But on page 8, next week's issue is out on 18/4/18? It should be 28/4.

John Muir

Oops, looks like this slipped past us. The correct date is 24 April, actually. We get confused with it too – Production team

Hypocritical?

Is Geoff Harris's reply to the letter 'Phone shame' (*Inbox*, AP 28 April) a bit hypocritical considering the image you have printed on page 6 (*7 Days*)?

Erica Moser

The picture that you refer to is a World Press Photo of the Year nominee and taken by a Reuters staff photographer; it's his job to document daily news and events, some of which can be nasty. Citizen journalism is one thing, but there's a big difference between the work of a pro photojournalist and some ghoul with a smartphone taking footage of an accident to share it with friends – **Geoff Harris, deputy editor**



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Round three Mono culture

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Christopher Hill

 Having received his first digital camera (a Kodak Easyshare C300) for Christmas in 2005, Christopher Hill was instantly hooked. He soon upgraded to a DSLR and experimented with long exposures, light trails and macro shots of flowers. Since then he extended his repertoire to include action shots, star trails and landscapes, while also expanding his camera collection. Hailing from east Norfolk and inspired by books such as *The Norfolk Broads* by Jon Gibbs, he decided to explore his local landscape with his cameras. 'Having been born and raised in east Norfolk, I always had big skies and the Broads National Park on my doorstep,' he reveals. 'I am a big lover of the Broads as there is plenty of wildlife, waterways, windmills and pumps dotted around, which I find fascinating to photograph.' Visit www.norfolklandscapephotography.com.

Boats on the River Thurne

1 Taken on the banks of the River Thurne in Norfolk during a boat race, this image includes many of the things we associate with the Broads: big skies, boats and reeds.
Sony A77 II, 18-250mm lens, 1/800sec at f/5, ISO 100

Brograve mill

2 Brograve mill in Norfolk was working up until the 1930s but is now in a precarious state. Christopher wanted to document it before it is lost to the elements. He waited for a calm day and made the walk out before sunset.
Sony A7 II, 28-70mm, 1/4sec at f/11, ISO 100, 0.6 Soft Grad



Broad boathouse

3 Having ventured out in hope of capturing a colourful sunset above the boathouse at Hickling Broad, Norfolk, Christopher was met with the complete opposite. Thankfully the dark clouds added some extra drama to the shot.
Sony A7 II, 28-70mm lens, 1/3sec at f/11, ISO 100, 0.6 ND Grad



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Manfrotto The Reader Portfolio

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Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

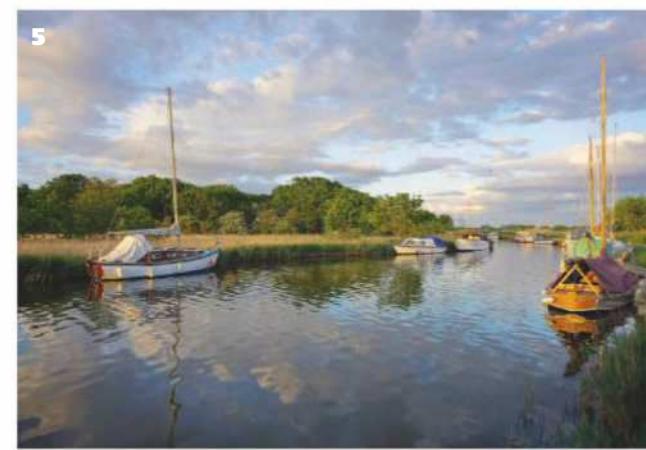


Herringfleet mist

4 It had been a rainy day and the ground was saturated when Christopher arrived at the windmill at Herringfleet in Suffolk. As the sun went down the temperature dropped causing mist to rise from the marsh. Sony A77 II, 18-250mm lens, 2.5sec at f/11, ISO 100, 0.6 Soft ND Grad

Boats at Horsey

5 Christopher had to work fast to capture the reflection of clouds and boats in the water at Horsey, Norfolk, before the light faded. He also had to adopt a precarious position to get the tops of the masts in. Sony A6000, 16-50mm lens, 1/100sec at f/3.5, ISO 100



ADVERTISEMENT FEATURE

Brighton rocks

Sixteen AP readers spent a day in Brighton with **Olympus** – a day that started out with heavy rain but ended with blue sky. Here's how they got on

AP teamed up with Olympus back in March to give readers the chance to spend a day with the company's flagship OM-D E-M1 Mark II on a photo walk around Brighton, and also try out some of the excellent lenses in the Olympus range. AP Editor Nigel Atherton was the host and tour guide for the day, which started with heavy rain and ended with sunshine and blue sky – giving the participants a year's worth of seasonal weather all in one afternoon. Technical experts from Olympus were also on hand to help the participants get the best out of the equipment, most of whom currently own DSLR systems and are looking to make the switch to mirrorless.

Here we show a selection of the superb pictures taken by AP readers during the day, along with their thoughts on the camera and the system.



Philip Miller
The Royal Pavilion seen through a bus shelter, using the built-in b&w art filters
12-40mm lens, 1/400sec at f/9, ISO 320

© PHILIP MILLER

Philip Miller
Current kit: Canon EOS 100D, Nikon D500
It was a brilliant afternoon and the Olympus kit was amazing. I loved the OM-D E-M1 Mark II. I only used it with the standard M.Zuiko ED 12-40mm f/2.8 lens but found the camera easy to use, and I loved the art menu. If I had the money or if I could take up photography as a job I would definitely look at getting this camera.

Martin Waters

Current kit: Canon DSLR

Martin Waters
I'm currently a full-frame Canon user but I am thinking about moving into the Olympus system. I loved the M.Zuiko 45mm f/1.8 prime lens on the Olympus, but because my passion is astrophotography I'd like to try the camera for a longer period and see how it performs with that before making a decision.



Shoppers in the bohemian North Laine
12-40mm lens, 1/80sec at f/5.6, ISO 200

Richard Bond

Current kit: Sony A6000

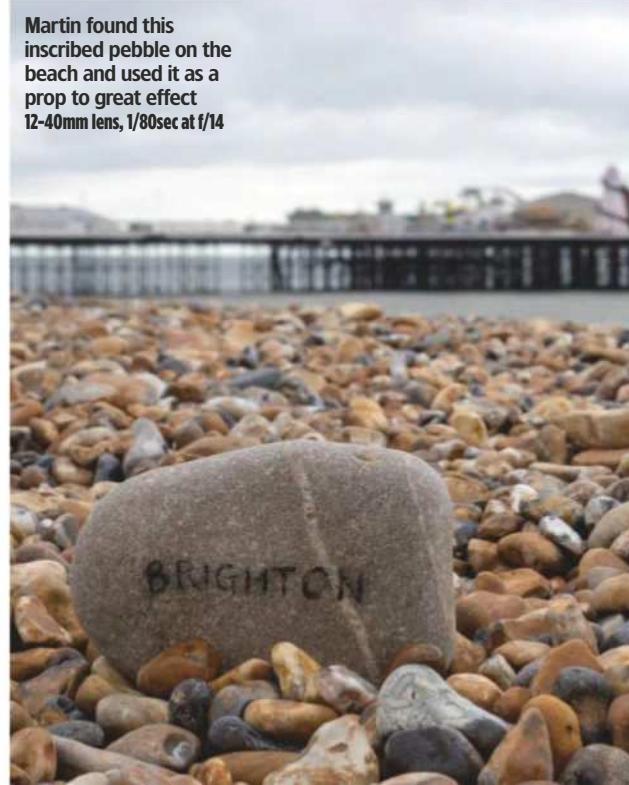
Richard Bond
I managed to test the camera with a range of subjects, in weather that went from overcast and drizzly, to bright sun. It coped well with all these conditions.

As a DSLR and CSC user I found the camera fitted into my hands very well and was easy to use, with the buttons well spaced and not easy to mistakenly press. There was nothing to dislike about it, except having to hand it back at 5 o'clock.



'The weight saving is considerable and the image quality doesn't seem to suffer at all'

Martin found this inscribed pebble on the beach and used it as a prop to great effect
12-40mm lens, 1/80sec at f/14





Dramatic clouds over Brighton Palace Pier
12-40mm lens, 1/200sec at f/14, ISO 200

© KITTY PHILLIPS



A nicely observed juxtaposition
12-40mm, 1/1000sec at f/2.8

Kitty Phillips

Current kit: Canon EOS 5D Mark II

 I loved the fact that it is not as large or heavy as my own camera, and that it is totally silent when you take a photo – both of which are just what I'm looking for to enable me to do more street photography.

It took a while to get used to but that is always the way when trying out a new camera. I would definitely consider investing in one as it's so portable for everyday use.

Ian Bartlett

Current kit: Fujifilm X-T2

 I actually used the PEN F with the M.Zuiko 25mm f/1.2 lens. The combination was great to use, and I fell in love with it. Both camera and lens were well constructed from high-quality materials. It felt good in my hands and all the controls were very intuitive. The lens allowed me to create a very shallow depth of field and was amazingly sharp. I was initially concerned that being so small it would be fiddly to use, but it was very well-crafted, with great ergonomics, so I needn't have worried.

Keith Taylor

Current kit: Canon EOS-1 DX, Canon EOS 5D Mark IV

 I used an OM-D E-M1 Mark II, initially fitted with the M.Zuiko 12-40 f/2.8 lens, which I was a little worried about as I usually like a longer focal length. But to my surprise I used it for a good part of the afternoon.

I also used the M.Zuiko 12-100mm f/4, which is much more similar to the focal length I work with, and found it to be a fantastic lens. Compared with my Canon EOS 5D Mark IV and 70-200 f/2.8 lens, the weight saving is considerable and the image quality doesn't seem to suffer at all. I managed to try the M.Zuiko 300mm f/4 too, which I also thought was fantastic and much lighter than my Canon equivalent. It was my favourite lens of the day, although it is a difficult choice between that and the 12-100mm f/4.

A dark, broody sky over the West Pier
Olympus PEN F, 25mm lens,
1/1600sec at f/1.2, ISO 200



© IAN BARTLETT

When Harry Met...

Jarvis Cocker

Harry Borden looks back on two portrait shoots with the charismatic former frontman of Britpop-era band **Pulp**

I've recently started rediscovering negatives from shoots I did in the 1990s. It's great fun, particularly finding pictures I'd completely forgotten about – which is not surprising as I was shooting around 200 jobs a year at that time. I've found some pictures I really like, and put some of them on my Instagram page; they've had a very positive response.

One example is a black & white portrait of Pulp frontman Jarvis Cocker, taken in 1993. I was commissioned to do the shoot by *Select*, a music magazine which focused on Britpop bands. At the time, Pulp had been going for a number of years but hadn't achieved major chart success. However, they had a cult following and would have been well-known to *Select's* readers.

Aladdin's cave of kitsch
I remember going to Jarvis Cocker's flat, which was in Sceaux Gardens, a 1950's council estate in Camberwell, south east London. It looked like a rundown area, and I felt a little nervous when unloading my camera equipment. It wasn't the sort of place you'd expect a potential pop star to live. However, when Jarvis opened the door I found myself in an Aladdin's cave of kitsch: there was a brightly coloured 1970's modernist sofa, Guzzini plastic lights and various other brightly coloured retro items. It was a complete contrast to the flat's grey and mundane concrete exterior. Jarvis himself was thoughtful and quite restrained – very different from his extrovert stage persona. However, he was perfectly happy to do

whatever I wanted. I think he's the type of person who's very creative, recognises other creative people and lets you get on with doing your thing.

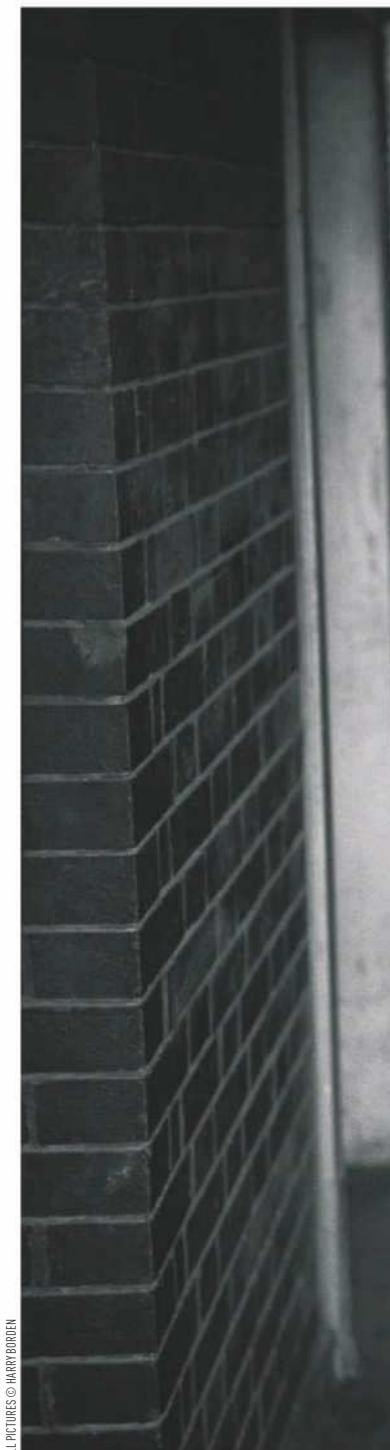
It would have been difficult to use the flat's interior as a backdrop because it was so cluttered, so I decided to do the shoot out on the stairwell. The main picture shown here is my favourite. The hands are very prominent; idiosyncratic hand movements are part of his stage performance and I probably noticed the position of his hands and asked him to push it a bit further. In Jarvis's angular appearance and tense hands I was subconsciously referencing Diane Arbus's 1962 picture 'Child with Toy Hand Grenade in Central Park, N.Y.C'. A number of her pictures are etched in my memory, and occasionally I subconsciously find myself trying to recreate something with that kind of power.

The blurred figure in the background was either one of his friends or a press officer. I got them to walk up and down, then shot at 1/15sec, so Jarvis was still and there was movement in the figure. I felt it gave something extra to the picture. The shot was taken on a Fujifilm GW 670, with fixed 90mm lens, on Kodak Tri-X film, rated at ISO 400.

With fame comes a Porsche

By the time I photographed Jarvis next it was March 1998 and Pulp had recorded two major hit albums: *His 'n' Hers* (1994) and *Different Class* (1995), which featured several iconic singles including *Common People*.

By this stage Jarvis was a superstar, established as part of the cultural landscape and featured frequently in the newspapers. This time, he turned up for the shoot with his publicist in a Porsche.



ALL PICTURES © HARRY BORDEN



By exposing only for Jarvis's face in this shot, the line of trees was overexposed, creating an intriguing picture

I was doing the shoot for the *Observer* and he was being interviewed by journalist Lynn Barber at her house in Highgate, London. Using my Hasselblad, I took some pictures around the house, including in her daughter's bedroom. The original idea was to move on and shoot some pictures in Highgate Cemetery, but I felt it wasn't really appropriate for him as he wouldn't have fitted into that Gothic environment.

This image, shot during the height of Britpop fever, was inspired by a Diane Arbus picture



Instead we went to nearby Waterlow Park and shot more images there. Towards the end of the shoot I asked him to zip up the hood of his snorkel parka coat, so only his big, reflective glasses were visible. I liked the idea of being confronted with someone famous and playing with the fact that it's really them. I was concerned his face would be too dark, so I used a handheld exposure meter to take a reading of the light going into

the hood. By exposing only for his face, the line of trees in the background was blown out because it was overexposed. The result was a graphic and intriguing picture, one that ended up in the exhibition for the John Kobal Photographic Portrait Award.

In the same way that the first portrait I took of Cocker was subconsciously influenced by the Arbus picture, it's possible that I had David Bailey's portrait of Mick Jagger in a fur

hood in mind when taking this second picture.

Rather than just copy a famous image, I try to take an idea and use it as a basis to create something that is different and original. This way, rather than getting a pastiche, you get a genuine moment. The line of trees in my picture gives it a kind of municipal ordinariness that suits Jarvis's style and takes it on to another level.

As told to David Clark

Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards and was awarded an Honorary Fellowship by the Royal Photographic Society in 2014. The National Portrait Gallery has over 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, was published in 2017.



Matthew Richards

Matthew began his career as a broadcast engineer for the BBC in London and for companies across southern Africa. He then became a technical author, before moving into journalism and photography, for which he's enjoyed assignments in the UK and worldwide. He currently specialises in reviewing cameras, lenses and photographic accessories.

Printing home or away?

When you need to print at extra-large sizes or in high volumes, home printing can become impractical. **Matthew Richards** heads to the lab

For sheer immediacy, nothing beats creating your own photo prints on an inkjet printer. Indeed, some of the latest Canon and Epson printers can churn out 6x4in prints in as little as 15 seconds, and deliver an A4 photo print in under a minute. Upsize to

an A3+ printer, and you can expect 19x13in photo prints in around five or 10 minutes, for dye-based or pigment-based printers, respectively. And naturally, you're in full control of the whole process. What could be better?

As it turns out, there are some downsides to printing

your own photographs at home. For starters, you need to buy your own printer, which can cost anything up to £600 for a range-topping A3+ model. Then there's the additional cost of ink and paper, which don't come cheap. It's hard to put an exact figure on ink costs, because the amount of ink



A4 photo paper is the natural choice for an A4 inkjet printer but it's a poor match for the 3x2 aspect ratio of APS-C and full-frame images, requiring some cropping. Alternatively, you can create a border



Some of the latest printers can churn out prints in as little as 15 seconds

you use in a photo print varies depending on your subject matter and print size. Some inkjet printers offer much better value than others when it comes to cartridges but, for ballpark figures, you can expect combined ink and photo-paper costs to be between 20p and 30p per 6x4in print, £1 to £1.50 for A4, and £3 to £5 for A3+ (19x13in).



Size matters

Size really does matter when it comes to creating photo prints. For instance, 6x4in prints have been a popular postcard size since 35mm film days and are a perfect fit for the aspect ratio of DSLR images. However, the aspect ratio of A4 is simply wrong for digital images, so you'll need to crop your pictures accordingly, or if

you prefer to leave your images uncropped, create a border around them. A3+ is closer to the aspect ratio of APS-C and full-frame images, but it's still not quite right. And 19x13in is hardly a print size you'd request by choice.

One key advantage to having your photos printed by a professional lab is that you can choose pretty much any size

you want. Not only can you select an aspect ratio to match your camera's images or a frame that you want to use, such as a classic 10x8in, but you can also supersize your prints. An A3+ printer is probably the largest that most of us would consider buying for home use, but even 19x13in prints can look a little lost once they're hung on the wall.

When using a lab, you can select 'photo-friendly' print sizes such as 12x8in and 18x12in, as well as go large with 24x16in, 30x20in or 60x40in poster prints. In some cases, even larger sizes are available. With fast broadband speeds available to most of us, uploading high-res digital images and ordering prints has become a quick and

Technique HOME VS LAB PRINTING



© MATTHEW RICHARDS
Canon inkjet printer

With the colour/intensity mode set to 'Auto', prints from the Canon Pixma PRO-10S tend to be marginally brighter than those from the labs

Get what you want online

There can be a nagging doubt that prints from an online lab will be a disappointment, looking vastly different from the on-screen images that you uploaded. It's certainly true that the auto enhancements offered by some labs can result in overly bright and contrasty prints, sometimes with colour saturation bumped up to unnatural levels.

This shouldn't be a concern with upmarket labs such as Loxley and WhiteWall. A diverse range of papers is available, including the likes of Fujicolor Professional DP II gloss or lustre, Kodak Professional Endura Metallic, and more. For the sake of accuracy, ICC colour profiles are available for free download from both labs, along with instructions for their use. It's a useful added facility if you're somebody who likes to be in control, and to ensure that you really get the results you want.



Loxley

For outright accuracy in brightness, contrast and colour, Loxley's prints are the closest match to the screen images on my calibrated test monitor



WhiteWall

There's almost nothing to choose between most WhiteWall and Loxley prints, but WhiteWall prints can sometimes be slightly more vibrant



➤ easy process, available through the websites of online print labs. But how do the prices compare?

Cost of lab prints

For 6x4in prints, a good mainstream lab is the most cost-effective option. Photobox (www.photobox.co.uk) is my current favourite. The quality is good and this size of print costs just 15p each (while batch ordering is even cheaper: 12p each for 20+, 10p for 500+). Auto image enhancement is available at no extra charge, but I've found this is only beneficial if you haven't edited your images before uploading them. This 'classic' service uses Fujifilm 210gsm Crystal Archive paper in gloss or matte, and you can upgrade to 'premium', which is based on thicker Fujifilm 250gsm Crystal Archive Supreme, at 19p per print (15p for 20+, 12p for 500+). Postage costs (first class) are £3.99 for 1-19 prints, £4.99 for 20-149 prints, £5.99 for 150-349 prints and £7.99 for 350-499 prints.

Suffice to say that you can make substantial savings compared with creating your own 6x4in prints at home with an inkjet printer. I've found that Photobox generally delivers prints within a couple of working days of placing an order, and they often arrive the next day. That can actually be quicker than making a large number of prints at home.

Premium quality

While the quality of prints from Photobox is typically very good, it's not a match to the kind of lab that caters to professional photographers. A prime example is Loxley Colour (www.loxleycolour.com), which has long been one of my favourite online labs – not least because it has a history of offering 'hand correction' for individual prints at no extra charge. I've found that even if you've edited images meticulously, using this option enables Loxley's technicians to get the very best out of the printing machinery and to create superb-quality prints.



For the best-quality prints, use labs that cater for professionals, such as Loxley and WhiteWall

Another reason Loxley is often favoured by professionals is that its prices are very competitive. For example, prices for small to medium individual gloss or lustre prints are 67p (6x4in), £2.24 (10x8in) and £2.69 (12x8in). Metallic and velvet paper options have a 50% markup, and first class postage is £5.58.

Another of my favourite online labs is WhiteWall (www.whitewall.com).



Photobox produces small-format prints in anything from low to very high quantities, and offers a wide range of other print sizes and photo products.

In the frame

Creating small or medium-sized prints at home to pop into an album is relatively easy. If you want to make larger prints for framing, things become rather more complex. Good-quality online labs are increasingly offering additional finishing options, so that you can have your prints mounted on card or foam board, laminated or framed. It's a bit like creating your prints at a one-stop shop.

As well as a wide range of frame styles and options, Loxley and WhiteWall both offer contemporary display products including aluminium Dibond, acrylic, boxed canvas prints and more. Ultimately, when it comes to finished photographic prints to hang on the wall, a good online lab has all the answers.

whitewall.com). Unlike Loxley, it doesn't offer a hand-correction service, but a free 'automatic image optimisation' facility is available, similar to that of Photobox. Again, brightness and contrast corrections are applied based on an automated process, and best avoided if you've edited your images to your liking, assuming you're confident in the accuracy of your monitor.

WhiteWall is comparatively pricey for small to medium-sized prints, which start at £2.90 (6x4in), £7.95 (10x8in) and £8.95 (12x8in). There's less difference between Loxley and WhiteWall for larger-format prints, with both labs charging around £12 (24x16in) and £19 (30x20in). WhiteWall is actually cheaper for 60x40in prints, at £71.95 compared with Loxley's £87.46. However,

turnaround times are rather longer, typically at around six working days as the lab is based in Germany. With that in mind, the delivery cost of £3.95 is very reasonable.

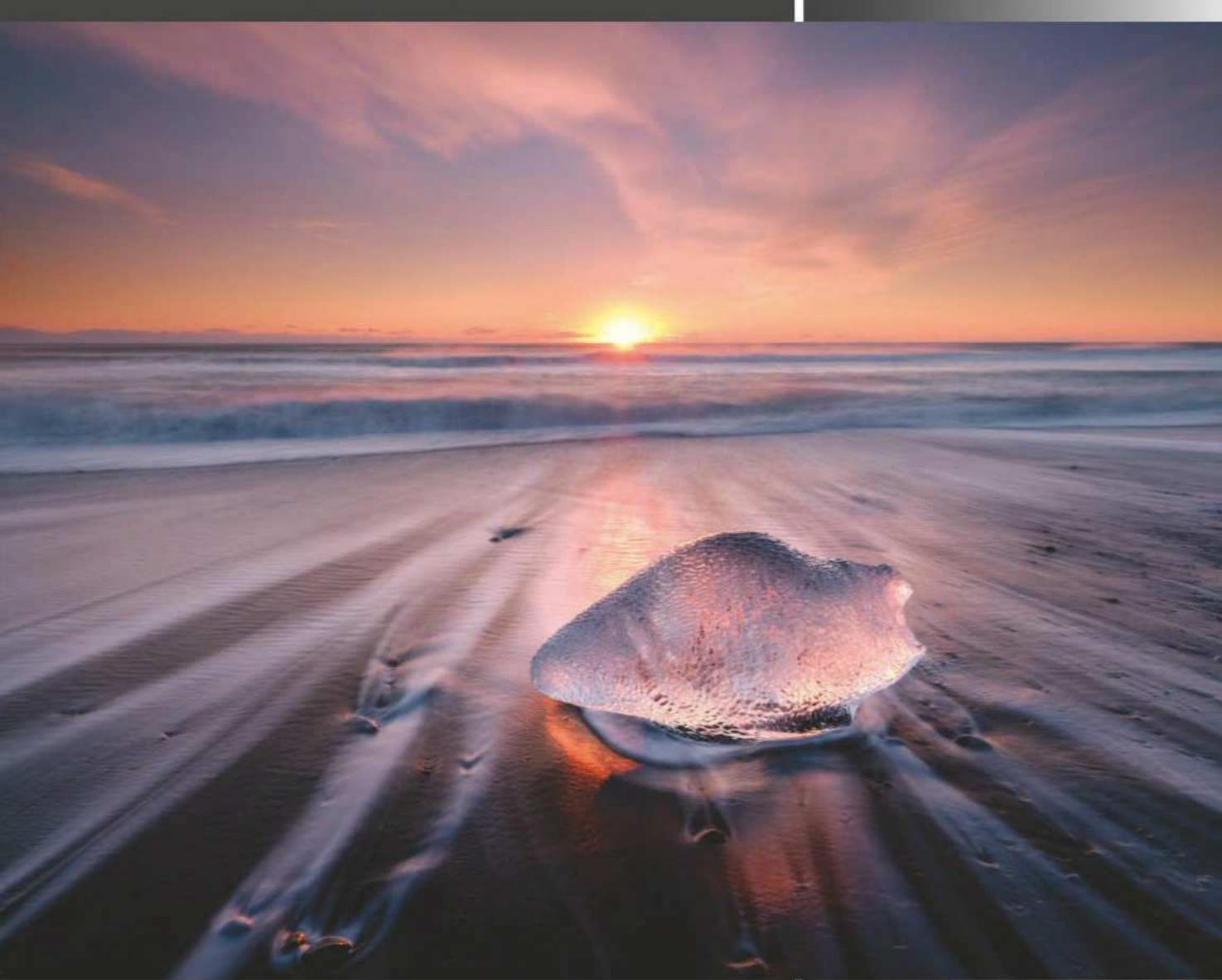
£3.95 is very reasonable.

Ultimately, it makes the most sense to have an A4 inkjet printer at home for general photo printing, and to use a lab for high-quantity small-format printing as well as for your large-format prints.



An added attraction of WhiteWall is that it gives you a particularly large selection of photo papers to choose from.

Reverse ND filters



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was an exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.

Mark Bauer
markbauerphotography.com

0.9 Reverse ND (3 stops)
1.2 ProGlass IRND (4 stops)
Fuji GFX 50s, Fuji GF 23mm f/4,
ISO 100, 2.1 seconds at f/16

The Reverse ND range available for the Seven5, 100mm and SW150 systems



0.6 Reverse
ND filter
(2 stops)



0.9 Reverse
ND filter
(3 stops)



1.2 Reverse
ND filter
(4 stops)

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The new XC 15-45mm lens is impressively sharp for a kit zoom
Fujifilm XC 15-45mm f/3.5-5.6 OIS PZ,
 1/400sec at f/8, ISO 200



Fujifilm X-A5

Audley Jarvis finds out whether this latest launch from Fujifilm makes a good choice for first-time buyers looking to take a step up from their smartphones

The X-A5 succeeds the X-A3 that was released towards the end of 2016 as the entry point to Fujifilm's X-series mirrorless range. Primarily designed to appeal to video bloggers and casual photographers looking to take their first step up from the camera that's on their smartphone, the X-A5 is a compact and stylish mirrorless camera that's generously featured yet easy to use.

Features

The X-A5 is built around a newly developed 24.2MP APS-C CMOS sensor that, as with the X-A3 before it, employs the traditional Bayer colour pixel array rather than the proprietary X-Trans pixel array found in more advanced Fujifilm mirrorless cameras higher up the range. The main difference between the X-A5's sensor and

the otherwise similar 24.2MP chip fitted to the X-A3 is that the new sensor benefits from the addition of phase-detection technology. The X-A5 also benefits from a 'newly developed image-processing engine' and although Fujifilm hasn't given it an actual name, it's most likely to be an enhanced version of what was found inside the X-A3. Either way, Fujifilm claims that the new processor is 1.5x faster than its predecessor.

While the X-A5's hybrid autofocus system isn't quite as advanced as those found on more expensive Fujifilm cameras such as the X-T20 and X-E3, it's certainly a step up from the X-A3. The new system employs a total of 91 AF points arranged in a 13x7 rectangular grid, including a central block of 35 phase-detection points. By way

of comparison, the X-A3 provides 77 AF points, all of which are of the contrast-detect variety. You can select from single-point AF, zone AF (using blocks of 9, 15, or 63 points), plus a wide AF mode that employs all 91 points and which can be used for tracking moving subjects. Focus modes, meanwhile, extend to AF-S, AF-C and manual focus, with additional Face/Eye priority options for easy portraiture.

Exposure modes include the standard quartet of program, aperture-priority, shutter-priority and manual modes (PASM), along with a fully automatic Advanced Scene Recognition mode whose accuracy Fujifilm claims has been improved over the X-A3. These are backed up by 18 individual Advanced Filter effects and 10 individual scene modes – a number

Data file

Fujifilm X-A5

Price	£529 with XC 15-45mm lens
Sensor	24.2MP APS-C CMOS
Output size	6000x4000
Focal length mag	1.5x
Lens mount	Fujifilm X
Kit lens	Fujinon XC 15-45mm f/3.5-5.6 OIS PZ power zoom
Shutter speeds	30-1/4000sec mechanical 4-1/32,000sec electronic
Sensitivity	ISO 200-12,800 ISO 100-51,200 expanded
Exposure modes	PASM, Scene Recognition, Advanced Filter, Scene, Panorama
Metering	Multi, Spot, Average
Exposure compensation	±5EV in 1/3EV steps
Cont shooting	6fps
Screen	3in, 1.04million-dot tiltable LCD touchscreen
Viewfinder	None
AF points	91
Video	4K (3840x2160)
External mic	No
Memory card	SD, SDHC, SDXC
Power	NP-W126S Li-ion battery
Battery life	450 shots per charge
Dimensions	116.9x67.7x40.4mm
Weight	361g (with battery and card)

Focal points

Despite its entry-level positioning the X-A5 is a relatively well-featured little camera

Film-simulation modes

These JPEG-processing effects can be used to give your images a certain look. The 11 choices include Provia (standard), Velvia (vivid) and Astia (soft), Classic Chrome, PRO Neg colour treatments and a range of monochrome options.

Wi-Fi/Bluetooth connectivity

In addition to built-in Wi-Fi, the X-A5 also features low-power Bluetooth connectivity that makes light work of connecting previously paired smartphones. The required Fujifilm Camera Remote app is free to iOS and Android users.

4K burst mode

While the X-A5's maximum continuous shooting speed is 6fps at full resolution, it can also shoot 8MP still images at 15fps. These are, in effect, the individual frames extracted from captured 4K video.

Multi-focus mode

Much like Panasonic's similar 4K Post Focus mode, this feature makes use of the X-A5's 4K abilities to capture a burst of images using different focus points, allowing you to choose a point of focus after the capture process.



Built-in flash

With a guide number of four, the X-A5's pop-up flash isn't particularly powerful, but it can be used to brighten up subjects in close proximity, or as a fill-flash to iron out harsh shadows in bright sunlight.

Exposure-compensation dial

Whereas the X-A3 only provided ± 3 EV of exposure compensation, the X-A5 boosts this to ± 5 EV. When in manual exposure mode, the EV dial doubles up as a shutter-speed dial.



of which (portrait, landscape, sport and night) get their own dedicated position on the exposure-mode dial.

Body and design

The sleek design associated with Fujifilm X-series cameras has long been a major selling point of the range, and the X-A5 is no exception. While there's plenty of retro-rangefinder charm about it, there's something undeniably sleek and modern about it, too. While it isn't weather sealed, the polycarbonate body certainly feels on par for a camera at this price point and it has a surprisingly weighty feel. The moulded handgrip is fairly shallow but does allow you to get a good grip when combined with the rear thumb rest.

Befitting its positioning as an entry-level model, physical dials and buttons have been scaled back and there's only one function button to assign as you see fit. The d-pad provides direct access to autofocus, white balance, drive mode and self-timer settings, while the 'Q' button on the back of the camera brings up a quick menu on the rear display that provides access to a range of commonly used settings.

Performance

The Fujifilm X-A5 is fitted with a 3in, 1.04-million-dot tiltable LCD touchscreen display that can be positioned upwards by 180°, at which point the screen automatically rotates for easy self-portraits. The display also provides some limited touchscreen functionality that allows you to select the active AF point or put the camera into Touch Shot mode, whereby the camera

focuses on your chosen spot and then automatically releases the shutter. The touchscreen can also be used to switch between AF-S, AF-C and manual focus, although this does come at the expense of the manual selector dial found on the front of the X-A3, which has been removed from the X-A5 altogether.

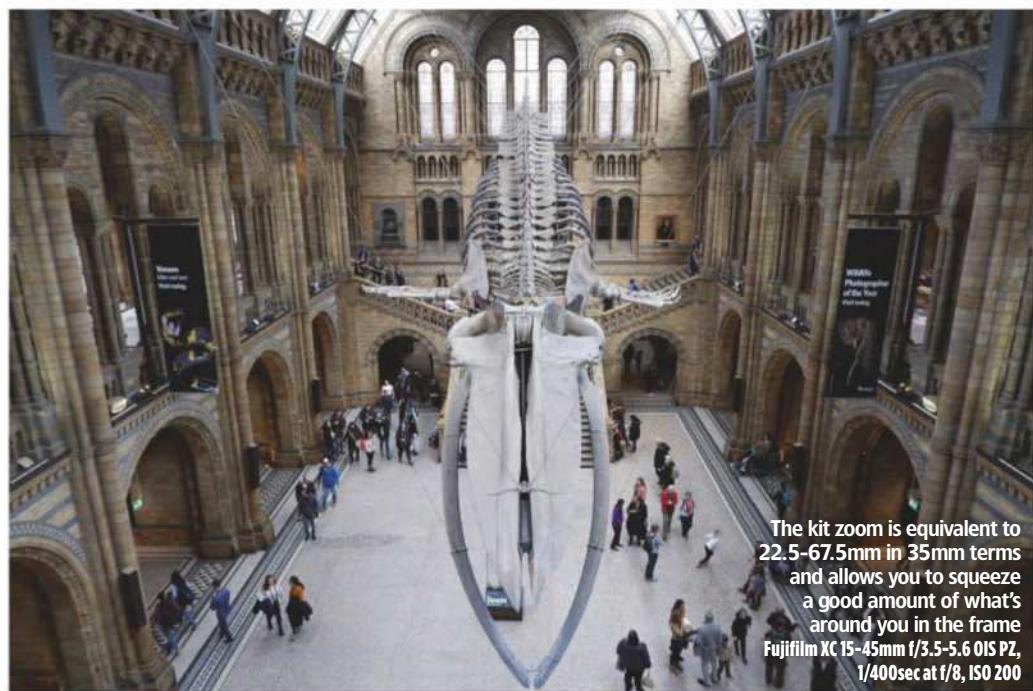
In addition, the touchscreen can be used to select the desired film-simulation effect while the camera is being used in any of the PASM or SR+ exposure modes, and also to switch between the various digital filter effects or scene positions while the camera is set to those particular exposure modes. In playback mode, meanwhile, you can use the touchscreen to swipe between images and enlarge them with a pinch gesture. For anything else, you'll need to use the in-camera menu.

General performance is pretty good, with the camera taking just over two seconds to start up and be ready to shoot. With the camera set to its maximum 6fps burst speed, we were able to shoot JPEGs continuously for around four or five seconds (24–30 images) without any noticeable slow down, although in raw capture this dropped to approximately six consecutive frames. The addition of on-sensor phase detection has noticeably improved the X-A5's focusing abilities, too, with the camera providing snappy and accurate focus-lock in all but the dimmest conditions.

While the X-A3 came bundled with a manually operated 16–50mm kit zoom, the X-A5 comes with Fujifilm's new XC 15–45mm f/3.5–5.6 OIS PZ power-assisted zoom. This is the



The kit zoom's built-in image stabilisation does a respectable job of keeping handheld shots sharp Fujifilm XC 15–45mm f/3.5–5.6 OIS PZ, 1/30sec at f/6.4, ISO 800



The kit zoom is equivalent to 22.5-67.5mm in 35mm terms and allows you to squeeze a good amount of what's around you in what's frame Fujifilm XC 15-45mm f/3.5-5.6 OIS PZ, 1/400sec at f/8, ISO 200

company's first motorised zoom designed for the X-mount system and comes with built-in Optical Image Stabilisation technology. The lens is operated via two control rings: an inner one that operates the zoom in power-assisted mode, and an outer ring that either acts as a manual zoom control that alters the focal length in minute increments, or as a manual-focus ring, depending on the AF mode the camera is set to.

While the XC 15-45mm's compact size is undoubtedly a great match for the X-A5's diminutive body, it does feel

rather plasticky, right down to the plastic lens mount. We also found that its motorised nature tended to slow us down a bit. This is primarily because finding exactly the right focal length for your composition can be a fiddly two-step process that requires the use of both rings. In addition, it's quite noisy – something the X-A5's twin stereo microphones will certainly pick up during video capture. On the plus side, though, the XC 15-45mm is impressively sharp – especially when used between f/4 and f/11 – and capable of resolving excellent

levels of fine detail when paired with the X-A5's 24.2MP sensor.

Metering is via a 256-zone module, with the option to select from multi, spot and average. On the whole, this proves very accurate, although occasionally the X-A5 did produce results that were a little darker than we wanted. Colour reproduction is very good, too, and while Fujifilm's X-Trans sensor is arguably capable of delivering images with slightly more punch and immediacy, there really isn't much to fault about the X-A5's Bayer-array CMOS sensor.

AP

Resolution



Below are details taken from our resolution test chart pattern (shown above)

JPEG ISO 100

The X-A5's 24.2MP sensor delivers more than adequate detail and happily resolves 3,200l/ph at ISO 100. The level of detail drops to 3,000l/ph at ISO 800 and 2,800l/ph at ISO 6400, but this is a good result and on a par with what we'd expect. Detail reduces quite abruptly at ISO 25,600 and ISO 51,200.

JPEG ISO 6400

JPEG ISO 51,200



Noise

The X-A5's in-camera JPEG processing provides excellent results between ISO 100 and ISO 1600, with only a trace of softening visible at ISO 1600, and even then only when the image is viewed at 100%. At ISO 3200, softening is more pronounced and becomes noticeable when viewing images at 50%. However, images should remain usable at smaller sizes all the way up to ISO 6400 and even ISO 12,800 at a push.

JPEG ISO 100

JPEG ISO 400

JPEG ISO 1600



JPEG ISO 6400

JPEG ISO 25,600

JPEG ISO 51,200



Verdict



On a recent family trip to London, I carried the X-A5 around with me and used it to document our break, making ample use of its fully automatic exposure modes. I found it to be an easy-to-use and relatively responsive little camera. For first-time mirrorless buyers, it certainly ticks all the right boxes while providing a number of more advanced features that users can explore and experiment with once they feel a little more confident.

Given that it's an entry-level model, many users will primarily shoot JPEGs with this camera, and in this respect the X-A5 can be relied upon to deliver consistently good image quality with vibrant yet accurate colour and impressive levels of sharpness and detail.

Last, while the new XC 15-45mm power-assisted lens is impressively sharp for a kit zoom, its motorised nature can be as much of a hindrance as a help. Other than that, though, the X-A5 is undoubtedly a great investment for first-time mirrorless buyers.

For and against

- +
- Stylish and easy to use
- +
- Great image quality
- +
- Quite generously featured
-
- 4K video quality is underwhelming
-
- Kit zoom is a bit fiddly and feels plasticky
-
- Some key settings/features buried within in-camera menu

FEATURES

7/10

BUILD & HANDLING

7/10

METERING

7/10

AUTOFOCUS

8/10

AWB & COLOUR

8/10

DYNAMIC RANGE

7/10

IMAGE QUALITY

8/10

VIEWFINDER/LCD

7/10



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At its best, the YN 50mm f/1.8 is capable of producing extremely sharp, detailed images
Canon EOS M50, 1/200sec at f/8, ISO 100

Yongnuo YN 50mm F1.8

It's light, basic, and may look strangely familiar to some. **Andy Westlake** finds the cheapest AF lens on the market punches way above its weight

We all love a bargain, but sometimes one comes along that seems too good to be true. At first sight, the Chinese-made Yongnuo YN 50mm f/1.8 fits right into this category, because it's a fast AF prime for Canon DSLRs that costs a mere £45 or so on eBay. How can this possibly be real?

Superficially, the answer is simple. The YN 50mm f/1.8 is a near-direct copy of the Canon EF 50mm f/1.8 II, which at well under £100 was the cheapest lens in Canon's line-up until it was replaced by the EF 50mm f/1.8 STM. By

cloning a design that's presumably fallen beyond patent protection, Yongnuo hasn't had to do much R&D. It's cut costs further by manufacturing the lens in a country where skilled labour is cheap. With no official distribution system in the UK, you don't pay for service or support either. This all helps to explain the ludicrously low price. But is it worth buying?

Features

Not surprisingly, the YN 50mm f/1.8 shares most of its features with the lens it apes. Optically, it uses six elements in five groups, in a

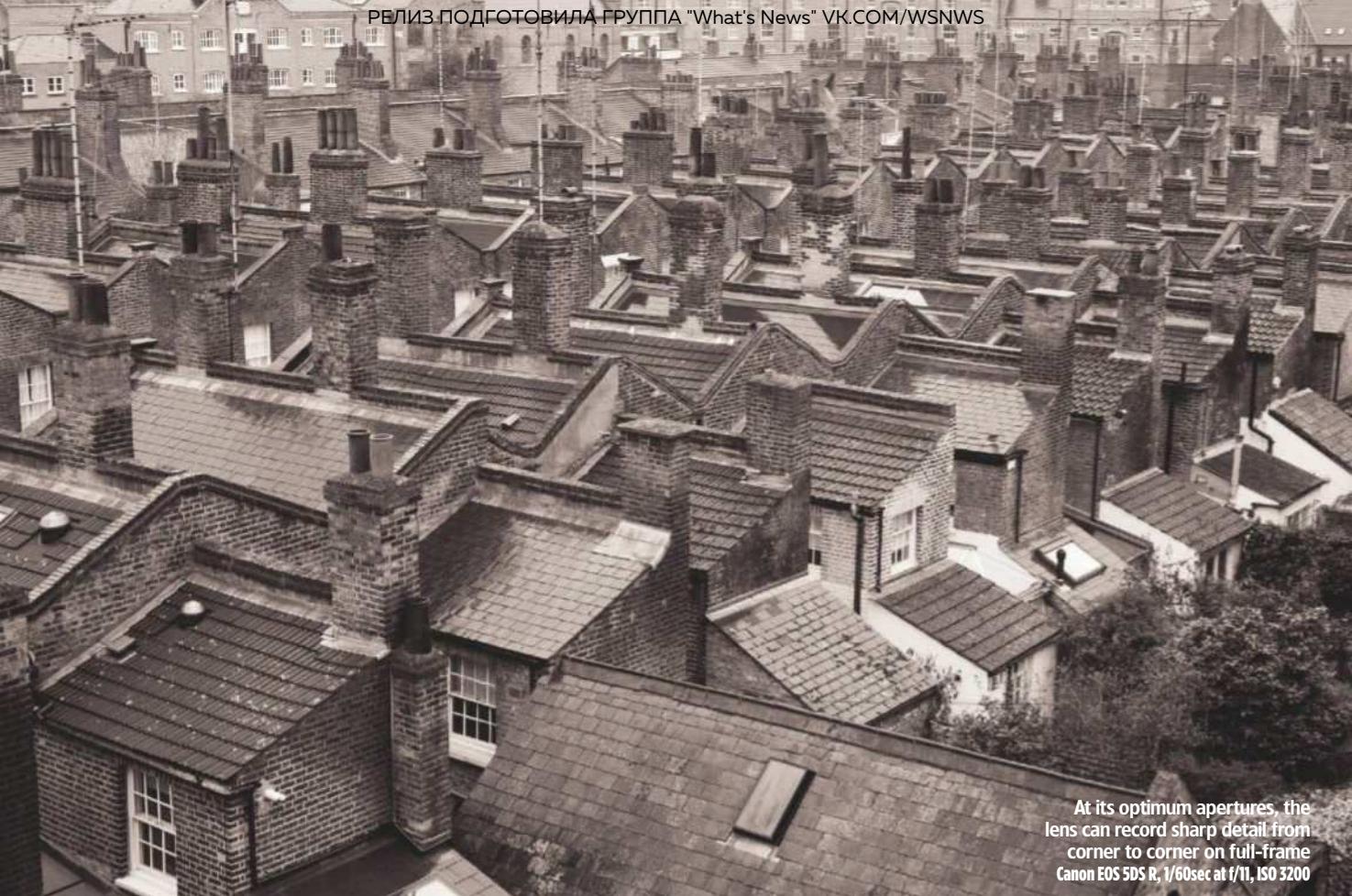


classic double-Gauss arrangement of the type that was universal in 'fast 50s' for decades. As is usual with this kind of lens, the entire optical unit moves back and forwards for focusing.

Autofocus uses a micromotor, and it's essential to flick the switch on the side of the barrel to the MF position for manual focus – otherwise you risk damaging the motor. The minimum focus distance is 45cm, and there's a non-rotating 52mm thread for filters or a hood. About the only obvious difference is that the aperture diaphragm comprises seven curved blades rather than five straight ones – which avoids the ugly pentagonal out-of-focus highlights of the Canon.

Build and handling

If you've ever used the Canon lens, you'll know pretty much how the Yongnuo is



At its optimum apertures, the lens can record sharp detail from corner to corner on full-frame Canon EOS 5DS R, 1/60sec at f/11, ISO 3200

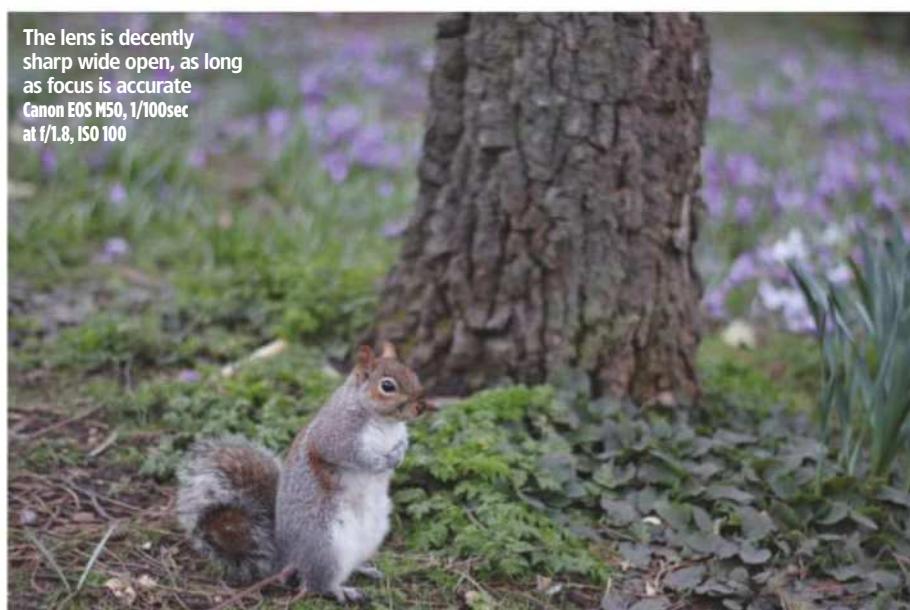
built, and that's very cheaply indeed. At a mere 120g, the lens is so light you'll barely notice it's on the camera. The barrel and mount are made of lightweight black plastic, and even the lettering and graphics on the barrel are, for the most part, copied off the original. I suspect one reason why you won't find this lens in UK retailers is because it would fall foul of 'trade dress' customer protection rules.

One minor but welcome refinement compared to the Canon is that the focus ring has a nice rubberised grip, rather than simply being hard plastic. In fact, this rubber band will come clean off if you're not careful, but is easy enough to put back on again. The AF/MF switch

is also better placed on the side of the barrel so that it falls nicely under your left thumb. The lens is unexpectedly robust, too. I've dropped it more than once, and seen it literally bounce back up again with no visible damage.

Tested on a range of digital EOS bodies, from my 12-year-old Canon EOS 5D to the very latest mirrorless EOS M50 using a mount adapter, the lens didn't reveal any obvious handling or compatibility quirks. But when I tried it on older 35mm film EOS models, it was far less reliable. On some it worked absolutely fine, but on others it gave error messages when the shutter button was pressed. I don't recommend this lens if you have film use in mind.

The lens is decently sharp wide open, as long as focus is accurate
Canon EOS M50, 1/100sec at f/1.8, ISO 100



Autofocus

Unsurprisingly for such a cheap lens, autofocus isn't the YN 50mm f/1.8's strong point. With a small, cheap motor driving the entire optical unit, it's relatively slow, but not unbearable. The motor is some way from being silent, although it's not ridiculously noisy either. In short, the AF works, but it's a decade or two out of date.

Perhaps the biggest problem you'll face is in getting really precise focus: at f/1.8, depth of field is very thin, so even the slightest misfocus results in a noticeable loss in sharpness. Unfortunately, I found that the lens misfocused most of the time, either slightly in front of the subject, or behind. This random pattern meant that the problem couldn't be fixed using the camera's AF microadjustment setting, and is most likely attributable to slack in the gearing. So if you really need pin-sharp focus at f/1.8, you'll have to focus manually, using a magnified live-view display.

Manual focus is mechanically coupled, with the focus ring rotating around 80° between infinity and the 45cm minimum focus distance. Typically for a cheap AF lens, there's neither a distance nor depth-of-field scale. The relatively short focus throw can make it difficult to get really precise focus, and you'll often need to make extremely fine adjustments to get things spot on. The focus-by-wire EF 50mm f/1.8 STM is much better behaved.

Image quality

So the YN 50mm f/1.8 is cheaply made and has a focusing system that's nothing to write home about. But how about the optics? If Yongnuo's manufacturing and quality control is up to scratch, this proven optical design should

With its seven-bladed diaphragm, the lens gives attractive background blur when stopped down
Canon EOS 5DS R, 1/80sec
at f/2.8, ISO 320



be able to deliver superb results. How better to find out than to pair this £45 lens with the £3,450, 50MP Canon EOS 5DS R?

As it turns out, the lens is capable of producing fantastic image quality, even on the most demanding full-frame sensor currently made. It behaves exactly as expected for this kind of optical design. It's not super-sharp wide open, especially towards the corners of the frame, but it improves dramatically on stopping down. By the time you hit f/8 or f/11 on full-frame, it can produce spectacular levels of detail from corner to corner. There's barely any hint of colour fringing in the corners from lateral chromatic aberration, which makes images look extremely clean. Some longitudinal chromatic aberration can be seen in out-of-focus areas at large apertures, but it's not intense enough to be problematic.

Distortion is extremely low, with just a little barrel-type bowing of straight lines along the edge of the frame. The front element is recessed into the barrel, essentially providing a built-in hood, which also means that flare is rarely a problem. The nearest thing to a technical flaw is strong vignetting at large apertures, but with many subjects this can enhance the image, rather than detract from it.

I also tried the lens on the 24MP APS-C Canon EOS M50 using a mount converter, with broadly similar results. As usual, you're better off using slightly larger apertures on the smaller sensor, with f/5.6-f/8 representing the sweet spot. Both distortion and vignetting are considerably lower on the crop sensor, which again is exactly as we'd expect.

One major reason to use this type of lens is to isolate a subject against a blurred background by shooting at wide apertures. So a key aspect of the lens's image quality that we should really care about is its bokeh – in other words, the aesthetic quality of the background blur. Here, the seven-bladed aperture plays a huge role, giving much better-looking images than the Canon EF 50mm f/1.8 II, particularly at apertures of around f/2.8-4.

AP

Verdict

So there it is: the Yongnuo YN 50mm f/1.8 might be cheap and cheerful mechanically, but optically it's capable of producing absolutely superb results. This is entirely to be expected from a double-Gauss 50mm prime, but does indicate that despite the price, the glass has been put together pretty well. Incidentally, I should point out this isn't a hand-picked review sample – just a random lens bought on eBay.

If you're on a really tight budget, or simply want an inexpensive but optically decent lens you can treat as almost disposable, then the Yongnuo is certainly worth trying. Indeed, it's arguably a better bet than a used Canon EF 50mm f/1.8 II, due to its seven-bladed aperture. But if you can stretch to the £80 or so needed to acquire a second-hand Canon EF 50mm f/1.8 STM, you'll get much better build and autofocus, closer focusing, and much the same optical quality.

The YN 50mm f/1.8 is far from being the best lens in the world, particularly in terms of build and autofocus. But with the image quality you get for the price, it's quite possibly the best value.



Data file

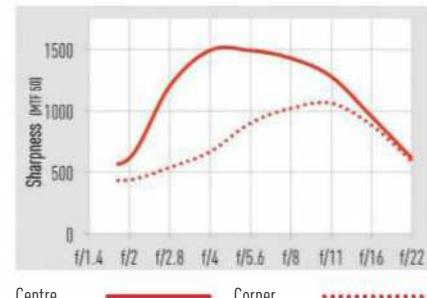
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Lens elements 6
Groups 5
Diaphragm blades 7
Aperture f/1.8-f/22
Minimum focus 45cm
Length 40mm
Diameter 70mm
Weight 120g
Lens mount Canon EF

**Amateur
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Testbench
Recommended
★★★★★

Yongnuo YN 50mm F1.8

Resolution

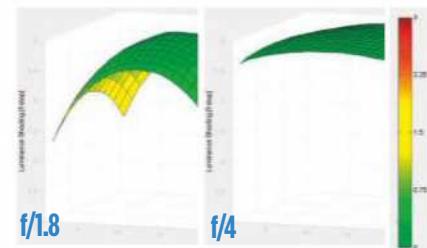
Tested on the 50MP full-frame EOS 5DS R, the YN 50mm f/1.8 isn't very sharp wide open, either at the centre or the edges of the frame. But stop it down to f/4 and our Image Engineering MTF50 tests reveal spectacular central sharpness. The corners take a little while longer to sharpen up fully, with best results achieved from f/5.6-f/11. Stop down to f/22 and diffraction softens the image.



Centre — Corner

Shading

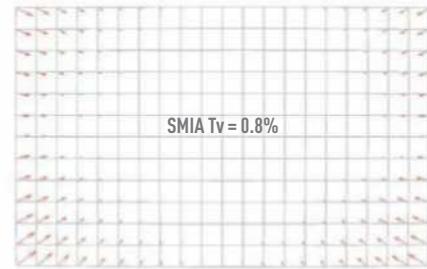
As is common for fast primes, the YN 50mm f/1.8 shows appreciable shading wide open on full-frame cameras, equating to a 1.7-stop fall in illumination in the corners of the frame. It's a characteristic rather than a flaw, and can just as easily enhance a shot as detract from it. Stop down to f/4, and vignetting effectively goes away.



f/1.8 f/4

Curvilinear distortion

Our tests reveal a slight hint of barrel distortion, which is pretty typical for a full-frame 50mm lens. In most situations it's not going to be a problem, unless you're shooting highly geometric subjects and that demand lines along the edge of the frame should be perfectly straight. But the simple distortion pattern means it's easy to fix in post-processing.





Eizo ColorEdge CS2730

If you're looking for a monitor with top-class image quality for professional-grade photo editing, look no further, says **Edward Chester**

Whether you're a high-flying professional or just a hobbyist, a good-quality monitor is an essential addition to any photographer's or videographer's arsenal.

Broadly speaking, high-end monitors can be split into two types: those that stick to the sRGB colour space as seen for all standard computer uses and those that deal in wider gamut colour spaces such as AdobeRGB and DCI-P3. If you only work digitally, you'll generally need a monitor that conforms to the sRGB colour space. However, if you print files to high-end

printers, edit video for cinema projection or look ahead to new high dynamic range standards such as Rec. 2020, then a higher gamut monitor is what you need, which is where the Eizo ColorEdge CS2730 comes in.

This 27-inch display delivers 99% of the AdobeRGB standard, making it suitable for professional photography intended for printing. However, it's no style icon. It's a bulky, heavy, thick-bezelled hulk of a thing, with a matt grey plastic finish – the lightness of which manages to make the display look even more business-like than the typical matt black of monitors.

Features

What it lacks in flair, the CS2730 makes up for in features, though. The stand offers a full range of ergonomic adjustments. There's 150mm of height adjust, the base rotates 360° and the display can pivot 90° into a portrait orientation. Tilt adjustment is also on offer, though in an unusual manner. The stand has a hinge half way up its length, rather than to the top. This allows it to offer a slightly more generous range of motion, starting at -5° and going all the way to 35°.

The stand can also be removed to reveal 100x100mm VESA mounting points, allowing an alternative stand to be used. An anti-glare hood is available separately.

On the back of the display there's an integrated carry handle. Unlike most handles that are on the top of the stand – if there's one at all – this one doesn't cause the display to tip forward when you pick it up. This is just one of the many little features showing that Eizo has really thought about the design of this monitor.

For connectivity you get an ample selection, with one each of DisplayPort, DVI-D and HDMI, plus a USB hub with three easy-to-access ports on the left. An extra DisplayPort would've been nice for those who run two PCs.



Input options are DVI-D, HDMI and DisplayPort



A 3-port USB hub is built into the side



Six touch-buttons are found on the lower right

As for setting up the display, Eizo has provided an excellent on-screen display and control system. The latter consists of six touch-operated buttons that sit on the bottom right of the frame, near the touch-operated power button. These are all backlit so are easy to find, even in dimly lit rooms. There's also an audible beep each time a button is pressed, but this can be turned off.

The menus are intuitively laid out and offer a selection of options, including sRGB and AdobeRGB modes, colour balance, brightness, colour temperature and gamma options.

The display

As for the display, its 27-inch size is ideal for general-purpose editing work. Larger displays are good, but are most useful for multi-tasking.

The same goes for the choice of a 2,560x1,440 resolution; with this you don't have to worry about Windows sometimes messing up its resolution scaling, and you still have an ample desktop space.

Eizo has gone for an IPS-type LCD panel, which is the de facto choice for a professional-quality display. It can't match the contrast of VA-type panels or the fast response time of a TN panel, but it offers a very stable image, the best colour reproduction and viewing angles. It's a true 10-bit panel and uses a 16-bit look-up table (LUT), so offers smooth colour gradation and accuracy.

Sitting behind the LCD is a wide-gamut LED backlight, and Eizo has gone to great lengths to offer colour and luminance uniformity that surpasses typical displays. We measured a variance in brightness of only 1% across the whole panel, while colour changed by an average of just 1.4%. Typical consumer displays will see closer to 10% and 5%, respectively.

Working with sRGB and AdobeRGB

Testing the performance of the default configurations for sRGB space and AdobeRGB on the menu, the CS2730 performs perfectly. In sRGB mode, the display registered a

near-perfect white point of 6,513K while its sRGB colour space coverage is 94.8%. This might sound lower than ideal, but in practice, it's close enough to the 100% coverage you'd expect. Likewise, a gamma score of 2.28 is close to the ideal of 2.2 and an average Delta E of just 0.12 (max 1.66) is exceptional.

The only area in which this display looks a bit pedestrian is contrast. With a figure of 864:1, it's not the most dynamic of displays, but even the best IPS panels can generally only push to 1200:1 so it's within touching distance.

The display largely excelled in AdobeRGB, too. A coverage of 92% is technically a little lower than we'd expect, but in practice unlikely to be a concern, and this is before being manually calibrated. Once calibrated all these figures tightened up further, showing a near flawless colour preproduction performance.

The display also offers the ability to manually dial in all settings, but with such good image quality in its default modes, there's little need for this.

AP



The unusually designed stand offers plenty of adjustment

Our verdict

IF YOU'RE simply after a good-quality monitor for hobbyist-level editing for digital production, the CS2730 is overkill, though its excellent ergonomics and image uniformity certainly make it a tempting option.

However, if you work with high-quality printers and just generally need the versatility of a high-gamut AdobeRGB display, then the CS2730 is one of the finest options available.

Its design offers a host of practical touches that make it a joy to use daily, while its image quality is exceptional. Both its sRGB and AdobeRGB modes offer perfect results right out of the box, while the uniformity of the image is far beyond what many other so-called professional displays offer.

The main thing you miss out on here is an inbuilt colorimeter, but a separate decent quality one can be bought for £180. If you're after the ultimate photo-editing monitor, the CS2730 has to be right at the top of your list.

For and against

- ⊕ Exceptional colour accuracy
- ⊕ Practical design
- ⊕ Easy to configure
- ⊖ Bulky
- ⊖ No inbuilt colorimeter
- ⊖ Pricey

Data file

Price	£853
Panel Type:	IPS
Colour depth	10-bit with 16-bit LUT
Display Area	597x336mm
Resolution	2560x1440
Viewing angles	178° H/178° V
Height adjustment	0-150mm
Power	44W
Dimensions	638mm (W) x 404.1-559.1mm (H) x 245mm (D), with stand
Weight	8.9kg with stand
Connections	DVI-D (with HDCP), DisplayPort (with HDCP), HDMI (with HDCP, Deep Color)



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QAP CODE: 14AW

Lowepro PhotoStream RL 150

Michael Topham tests a carry-on roller case

● £169 ● www.lowepro.co.uk

If you frequently travel with a decent amount of photographic kit, lumping it around on your shoulders for long periods can be tiresome. If you don't need a backpack and like the idea of transporting your kit by rolling it along at your side, a roller case is a great way of avoiding back pain and an expensive visit to the chiropractor. Lowepro currently offers three rollers, each varying in size and capacity. Unlike the ProRunner RL x450 AW II, which merges backpack and roller into one, the PhotoStream RL 150 is designed solely as a roller with an armoured exterior and flexible interior to protect photo gear and keep it safe in transit. Its streamlined design makes it carry-on compatible and the interior is large enough to accommodate one to two DSLRs with a 70-200mm f/2.8 attached, plus up to eight additional lenses.

Two interior pockets are provided for storing cables, filters and other small accessories. Above these pockets you'll find a sleeve to stow away a 15in laptop or tablet. Usefully, from a security point of view, the exterior zippers can be unfastened to access the laptop compartment without revealing the full contents of what's inside. In true Lowepro fashion, the interior dividers offer good cushioning and can be customised to fit your kit as you want. There are straps at the side for fastening a small or medium-sized tripod, too, but be warned that attaching one may see it exceed your airline's carry-on luggage dimensions.

Testing the roller on a short trip revealed that the urethane-case wheels and ABEC-5 rated bearings are extremely smooth and quiet. The quick-release handle can be extended and locked to one of two height positions and the bag rests securely in the upright position, even when fully loaded. The grab handles at the top and side are useful for pulling it out of luggage racks, and the overall construction and materials are second to none, suggesting it'll survive many years of heavy use in the possession of professional and enthusiast photographers who regularly travel.

Verdict

The PhotoStream RL 150 is currently the most affordable rolling camera case in Lowepro's range, and is one of the best options available if you're working to a sub-£200 budget. If you don't demand the spacious pockets and all-weather cover that the Pro Roller x200 AW (£293) provides and can't stretch to the magnificent ProRunner RLx450 AW II (£250), this is a smart and practical roller that'll provide good service by your side.



The case holds up to two DSLR bodies and eight lenses or flash units

ALSO IN THE RANGE

Lowepro has recently expanded its range of PhotoStream roller cases to two models with the introduction of the PhotoStream SP 200. The main difference between this and the PhotoStream RL 150 is that it has four wheels as opposed to two. Space wise, it's very similar to the RL 150 and can accommodate one to two Pro DSLRs (one with up to 70-200mm f/2.8 lens attached), up to eight lenses/flashes, a 15in laptop, tripod and accessories. It falls within airline carry-on luggage requirements and weighs 4.4kg. When it reaches stores, it'll cost £269.99.



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Compatibility of Manfrotto tripod

Q After borrowing a similar one from a friend, I'm thinking about buying a Manfrotto XPRO Ball Head, the MHXPRO-BHQ6. What I really like is the Manfrotto Top Lock quick-release system. The way you can just literally 'drop' the camera with the Top Lock plate onto the clamp and it automatically secures the camera before you tighten the clamp is ingenious. I have read that the Top Lock system is Arca Swiss plate compatible. But I am a little concerned that there seems to be very little mention of this on the Manfrotto product information. My friend uses the supplied Manfrotto Q6 plate and this works very well, but the plate is too big for my camera and obscures the battery compartment door. Therefore, I will need to get a narrower Arca compatible plate – at least that's what I'm hoping. Are my hopes reasonable?

Giles Hadley

A Manfrotto's Top Lock clamp is definitely based on the Arca Swiss system, but there are some key differences and I would urge you to ensure that if your plate of



Manfrotto's Top Lock clamp can take some, but not all, Arca Swiss compatible plates

choice doesn't work with it, you can return it and try a different one. In my experience, most Arca plates will physically fit onto the Top Lock clamp, but the clever Manfrotto mechanism that grabs the plate as it drops down onto the clamp is the weak point in terms of compatibility. For example, I have a Peak Design Arca and Manfrotto RC2 Dual Plate. It doesn't work with the Top Lock clamp because the plate extends lower under the bevel than other plates. This makes it sit a fraction higher and the metal grab mechanism can't accommodate it and there is no way to tighten the clamp to the plate. But a cheap Arca-style plate I bought from Amazon worked fine.

Brown clouds

Q I've picked up a photo book and on some pages the clouds are quite definitely of a brown colour. Is this natural? In the UK I normally expect clouds to be fairly neutral in tone – brown is new to me, and they're not sunsets. The author was demonstrating the use of graduated filters in 5x4 LF landscape photography, but again I always thought clouds were fairly neutral. The film was Provia 100,

First landscape lens

Q I have been shooting mostly wildlife with a Canon EOS 80D for the past year. I would like to have a go at some landscape shots, especially as I will be spending a few weeks in the northwest of Scotland soon. I am after recommendations for a good first wideangle lens for mountainous/beach landscape photography that won't break the bank! Any advice appreciated.

Jess Moore

A It seems logical to think that because landscapes are automatically perceived as wide-open spaces, you

necessarily require an extra-wideangle lens to accommodate the view. A wideangle lens certainly can be an effective landscape lens, but so can medium and even longer telephoto lenses. The choice of focal length depends entirely on the location of the shoot. Zooming in on a hillside, cliff, or escarpment, emphasising the foreshortened perspective, can result in amazing landscape shots. Since you mentioned that your original interest was wildlife, I expect you already have some telephoto glass, so don't leave them at home. As for a wideangle choice, it's likely you already have a kit lens with a 17mm or 18mm starting point at the wide end, so I'd recommend going a bit wider. Lenses that come to mind include the new Tamron 10-24mm f/3.5-4.5 Di II VC HLD, which has improved focusing; the bargain-priced Canon EF-S 10-18mm f/4.5-5.6 IS STM – a good performer, if a bit plasticky; and the excellent extra-ultra-wide Sigma 8-16mm f/4.5-5.6 DC HSM. My best advice is for you to do some research and read lots of reviews as there are quite a few more contenders. You might also want to consider getting a tripod.



which I've used, and I didn't have this problem.

Malcolm Stewart

A There are two main possibilities. Warm-effect graduated filters, often described as tobacco or sepia tints, are standard tools for some landscape photographers or in post-processing. It can be an effective way of adding drama to a shot. But I'd be surprised if the author of the book didn't mention any use of these in

relation to the images you have highlighted. The other possibility is that the clouds actually were brown. Dust and sand, and – sadly – pollution, blown up into the atmosphere during unusual weather can naturally tint the sky. Just this winter there were widespread reports of a 'Mars' effect in Eastern Europe, with snow and skies appearing reddish-orange. Experts indicated this was desert sand.

Q&A compiled by Ian Burley

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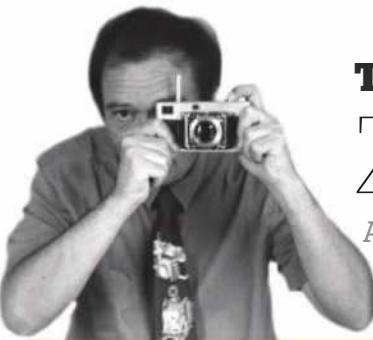
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Tech Talk



Tony Kemplen on the...

Zeiss Tenax II

A gem from the 1930s, the Tenax II was technologically advanced for its time and surprisingly good for discreet shooting

Of the hundreds of film cameras that I've used in my '52 cameras in 52 weeks' projects, only a handful have any significant monetary value. Some are simply not of interest to collectors, and therefore not highly priced; others, while potentially worth something, are devalued by their poor condition, though for me, so long as I can squeeze an image out of a camera, this is not a big deal.

The Tenax II, from Zeiss Ikon, which dates back to the 1930s, is one of my more collectable cameras. It was given to me by my father when he found he was no longer able to use it. It may have been designed to compete with the Robot, another German camera of the era. A key feature of the Robot was a clockwork motor-drive which allowed shots to be taken in quick succession. These cameras made 24mm x 24mm square negatives on 35mm film, which meant that a standard 36-exposure cartridge could yield 50 photos. The Robot, however, didn't use standard cartridges; you had to load one of their own proprietary cassettes using a dedicated device. With the Tenax II, Zeiss offered a viable alternative; admittedly it didn't have a motor-drive, but a



The near-silent shutter is ideal for taking covert people shots

clever lever system rapidly advanced the film and set the shutter using one finger, meaning that with another finger poised over the shutter release, shots could be taken in quick succession.

Surprisingly this is an interchangeable-lens camera. The standard lens has a focal length of 40mm; mine has the f/2 Sonnar.

The camera body has a unique bayonet mount, and each lens has its own range-finder prism attached.

A candid camera

These cameras were never cheap – an advert from 1938 shows them priced at £31, which amounts to around £1,500 in

today's terms. The same advert gives the price of the Leica IIIa as

£34. Interestingly, a quick search of sold listings on eBay shows that the Tenax tends to go for a little more than the Leica – you would have to shell out in the region of £200–£300 for either.

I enjoyed using the Tenax II. It's quite heavy, but feels like a precision instrument, with all the mechanics operating smoothly. At 80 years old, the Compur-Rapid shutter still fires accurately on all speeds, which run from 1 second to 1/400th. The range-finder is easy to use, as is the rapid film advance, but what struck me most is how quiet it is. I'm not one for drawing attention to myself, and taking pictures of strangers in public is not something I feel comfortable with, but in the dimly lit Serpentine Gallery last summer, the silent shutter gave me the confidence to take some candid shots without fear of being caught.



The Zeiss Tenax II feels like a precision instrument and runs very smoothly

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Tenax II: www.flickr.com/photos/tony_kemplen/sets/72157668882610670/

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Canon EOS Teleconverters

1.4x EF Extender Exc £79
1.4x EF II Extender E++ £149
2x EF Extender As Seen / E++ £59 - £119
2x EF II Extender E+ / E++ £49 - £169
2x EF III Extender E+ £289
EF12 Extension Tube E++ / Mint- £35 - £39

Sigma - Canon EOS fit

10-20mm F3.5 EX DC HSM E++ £269
10-20mm F4-5.6 DC HSM E+ £179
18-50mm F2.8 EX DC E++ £119
20mm F1.8 EX DG E++ £249
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50mm F2.8 EX DG Macro E+ £149
70-200mm F2.8 EX APO HSM E+ £219
170-500mm F5-6.3 APO E+ £159 - £199
180mm F3.5 EX Macro APO E+ £299
300mm F2.8 APO DG HSM E+ £1,149
400mm F5.6 AF E+ £99
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X-T1 Body + Vertical Grip E+ £489 - £499

X-T1 Body Only E+ / Mint- £439 - £479

X-T10 Black Body Only E+ £319

X-T2 Black Body + Handgrip E+ £1,029

X-T20 Body Only - Black Mint- £649

X-T20 Body Only - Silver Mint- £649

X100F - Black Mint- £999 - £1,049

X100F - Silver E+ £1,049

X100T - Silver Mint- £649

X70 - Black E+ £399

Nikon J1 Black + 10-30mm Mint- £129

V1 White + 10-30mm Mint- £149

Olympus E-M1 Black Body + HLD-7 Grip E+ / £489

E-M1 Black Body Only Exc / E++ £349 - £439

E-M1 MKII Black Body Only Mint- £1,189

E-M10 MKII Black Body Only Mint- £469

E-P2 Body Only - Black Unknown £69

E-PL5 Black Body Only E+ £149

OMD E-M5 MKII Body Only - Black Mint- £679

OMD E-M5 Silver Body + HLD6 Grip Mint- £289

OMD E-M5 Silver Body Only E+ £229

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Pen-F Black Body Only E+ / Mint- £669 - £729

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A7R II Body Only E+ £1,550 - £1,749

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A7S II Body Only E+ / Mint- £1,899 - £2,099

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EOS 1D MKIII Body Only E+ / E++ £379 - £429

EOS 1DX Body Only Unknown £1,699

EOS 20D Body Only E+ £79

EOS 350D Body Only Exc / E+ £49 - £59

EOS 400D Body Only E+ £89

EOS 500D Body Only Unknown / E+ £79 - £129

EOS 550D Body Only E+ £179

EOS 5D MKII Body + BG-E6 Grip E+ £649

EOS 5D MKII Body Only E+ £599

EOS 5DS Body + BG-E11 Grip Mint- £1,999 - £2,189

EOS 5DS Body Only E+ £1,989

EOS 650D Body Only E+ £239

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EOS 70D Body Only E+ £499

EOS 77D Body Only Mint- £639

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EOS 7D Body Only E+ £399

EOS 7D MKII Body Only E+ £849

Nikon D3 Body Only E+ / E++ £749 - £799

D3100 Body Only E+ £129

D3S Body Only E+ £1,149

D4 Body Only E+ / E++ £1,789 - £1,995

D4S Body Only E+ / Mint- £2,989 - £2,999

D500 Body Only E+ / Mint- £1,429

D5100 Body Only E+ £169

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503CX Complete + PM5 Prism E+ £1,199

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A350 + 18-70mm E+ £159

A300 Body Only E+ £119

A300 Body Only E+ £119

A33 Body Only E+ £129

A35 + 18-55mm E+ £179

A350 + 18-70mm E+ £159

A5100 + 16-50mm E+ £269

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R6 Chrome Body Only E+ £349

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50mm F2 ROM	... E++ £549	17-55mm F2.8 G AFS DX IFED	... E+ / E++ £239 - £449
60mm F2.8 Macro ROM	... E++ £799	18-105mm F3.5-4.5 G AFS ED DX VR	... E+ / E++ £99 - £129
60mm F2.8 R 3cam Macro	... E+ £279	18-200mm F3.5-5.6 XR Di	... E+ £79
80-200mm F4 R 3cam	... E++ £699	18-300mm F3.5-5.6 AFS DX VR	... E++ £499
80-200mm F4 ROM	... E+ £899	18-70mm F3.5-4.5 G AFS ED DX	... E+ £59 - £79
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75-150mm F4.5 C	... E+ / E++ £179 - £189
105-210mm F4.5 C ULD	... E+ / E++ £99 - £149
150mm F3.5 C	... E+ £115
150mm F4 C	... Unknown £29
210mm F4 C	... As Seen / E++ £49 - £99
210mm F4 N	... E+ £69
300mm F5.6 C	... E+ / E++ £99 - £109
500mm F8 C Reflex	... E+ £279
Auto Extension Ring 2	... E+ £15
Auto Extension Tube 1	... E++ £15
Auto Extension Tube 2	... E+ / E++ £12 - £15
Auto Extension Tube 3S	... E+ / E++ £12 - £19

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16mm F2.8 Fisheye	... E++ £499
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18-200mm F3.5-6.3 XR Di II Tamron	... E+ £99
18-55mm F3.5-5.6 SAM	... E++ £49
18-70mm F3.5-5.6 DT	... E++ £69
24-70mm F2.8 Di VC USD Tamron	... Mint- £449
28-75mm F2.8 D	... E++ £149
28mm F1.8 Asph Sigma	... Exc £99
35-70mm F3.5-4.5 AF	... E+ / E++ £15 - £25
35-70mm F4 AF	... E+ £29
35mm F1.4 AS UMC Samyang	... E++ £259
50mm F1.7 AF	... E+ / E++ £49 - £59
50mm F1.8 DT	... E++ £59
50mm F2.8 AF Macro	... E+ £109
55-200mm F4.5-6 DT	... E+ £39
55-200mm F4.5-6 DT SAM	... E++ £49
60mm F2 Di II (f) Macro Tamron	... New £269
70-210mm F4 AF	... E+ / E++ £59 - £69
70-210mm F4.5-5.6 AF	... E+ / E++ £49 - £59
70-300mm F4-5.6 Di VC USD Tamron	... Mint- £199
70-300mm F4.5-5.6 G SSM	... E+ £399
75-300mm F4.5-5.6 AF	... E+ / Mint- £69 - £79
75-300mm F4.5-5.6 D	... E+ / E++ £39 - £49
80-200mm F2.8 Apo	... E+ £549
85mm F1.4 ZA	... Mint- £789
100-200mm F4.5 AF	... E+ £39
100-300mm F4.5-5.6 AF	... E+ / E++ £59 - £89
100mm F2.8 AF Macro	... E+ £199
300mm F2.8 ATX Tokina	... E+ £499
300mm F2.8 G SSM II	... E+ £4,849
500mm F8 AF Reflex	... E+ £299
500mm F8 Reflex	... E+ £379

Nikon AF

F5 Body Only	... Exc / E++ £199 - £399
F4 Body Only	... E+ £179
F100 Body + MB15 Grip	... Exc £179
F90X + MB10 Grip	... E+ / E++ £69 - £89
F90X Body Only	... E+ £59
F80 Black Body Only	... E+ / E++ £39 - £69
F80 Chrome Body Only	... E+ £49
F65 Chrome Body Only	... E+ / E++ £29
F65 Quartz Date Chrome Body Only	... E+ £29
10-24mm F3.5-4.5 G AFS DX	... E+ / Mint- £449 - £459
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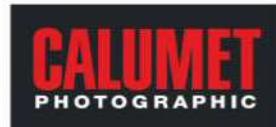
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A7 Body £799
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A6300 Body £829
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A6000 Body £349
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SONY

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The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



A7 III Body £1999

Lens available separately

*Sony Cashback ends 02.09.18



D5 Body £5389

D5 Body £5389



D500 From £1799

D500 Body £1799

D500 + 16-80mm £2599



D850 Body £3499

D850 Body £3499



D750 From £1749

D750 Body £1749

D750 + 24-85mm £2199

D750 + 24-120mm £2379



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New GX9 Body £699

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GHS + 12-60mm £1799

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Black or Silver



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R1C1

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R1C1

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EF 28mm f2.8 IS USM	£474
EF 35mm f1.4L II USM	£1649
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EF 35mm f1.5 USM	£519
EF S 35mm f2.8 Macro IS STM	£369
EF 40mm f2.8 STM	£199
EF 50mm f1.2L USM	£1339
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EF 50mm f1.4 USM	£384
EF 50mm f1.8 STM	£119
TS E 50mm f2.8L Macro	£2199
EF S 60mm f2.8 USM Macro	£439
EF 85mm f1.2L II USM	£1929
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EF 85mm f1.4L IS USM	£1379
EF 85mm f1.8 USM	£414
TS E 90mm f2.8L Macro	£2199
EF 100mm f2.8 USM Macro	£519
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EF 100mm f2.8L Macro IS USM	£899
EF 135mm f4.0 L Macro	£2199
EF 300mm f4.0 L IS USM	£1269
EF S 10 18mm f4.5 5.6 IS STM	£239
EF S 10 22mm f4.5 5.6 IS STM	£589
EF 11 24mm f4L USM	£2789
EF S 15 35mm f2.8L III USM	£689
EF S 15 35mm f2.8L III USM	£2049
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EF 16 35mm f4L IS USM	£999
EF S 18 55mm f3.5-5.6 IS STM	£214

EF S 18 135mm f3.5 5.6 IS STM	£429
EF S 18 200mm f3.5 5.6 IS	£499
EF 24 70mm f2.8L IS USM II	£1739
£1519 inc. £220 Cashback*	
EF 24 70mm f4L IS USM	£799
EF 24 105mm f3.5 5.6 IS STM	£414
EF 24 105mm f4L IS USM	£1029
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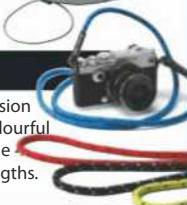
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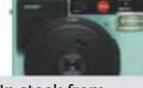
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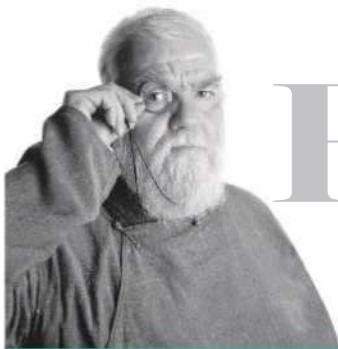
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Final Analysis

Roger Hicks considers...

'American Fair', 2015, by Pamela Littky



Pamela Littky is one of those photographers who makes you feel bad about yourself, but in a good way. Bad because her latest book *American Fair*, like her previous books from Kehrer Verlag, makes you realise that you've never accomplished anything similar yourself (to those who have, I apologise). Good because you know you could do the same, if only... And then you slip back into feeling bad again.

Her compositions are deceptively simple. Yes, well, most of us can do that. Sometimes. Can we do it often enough? She can. Most of us would need more practice. Her theme is crystal clear; wide ranging; and comprehensively realised. Again, yeah, well, most of us could do that... if only we could spare the time and effort. And had the talent. Do I believe that Ms Littky has access to greater

reserves of time and effort than many of us? No. But she knows how to handle the time and effort she can spare. Talent? Well, we all like to fool ourselves. But even if we aren't fooling ourselves, the truth is that most of us just aren't actually getting off our backsides and doing it.

Besides, too much has come together in this picture to be attributable to the 'infinite monkeys' scenario. It isn't just a question of taking very large numbers of pictures and then selecting the good ones. Life isn't long enough. You need a number of reasonably good pictures to start with, and you don't want too many of them. Otherwise, you'll spend too long sorting through the dross. Even if you have lots of fairly good pictures, you need to be able to select the outstanding ones. This is as much a skill as shooting good ones to begin with, never mind really good ones.

So what has to come together in order to achieve this? The lighting, for a start. Fill flash? Almost certainly. But so unobtrusive that it's hard to pin down even when you start looking. The rest of the light? Superb. Not too early: not too late (look at the sky). The lights on the roundabout lit. The composition? Just enough of both the trailer (caravan) and the roundabout: not too much or too little of either. The man? The sagging camo shirt; the well-worn (and none too clean) jeans with the turned-up cuffs; the moccasins; the position of the hands; the glasses; the facial expression: you could not ask for more.

Yes, yes. It's simply a question of being in the right place at the right time. And being there often enough, all across the United States, to fill a book that sums up the subject.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Ulrike Crespo**



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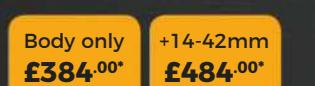
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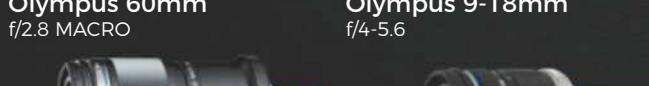
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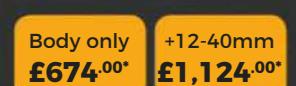
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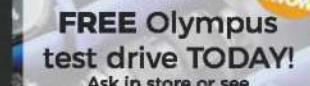


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